April 4, 1964

Mr. Victor Maddington
The Waddington Galleries
2 Cork Street
London W.1, England

Dear Mr. Waddington:

Thank you for your letter, the list, etc.

Indeed, it would be quite satisfactory to us to have you retain ten of the paintings and continue listing Marin on your rester. We would like, however, a list of the purchasers (the addresses are unnecessary) so that we may have a record of the owners for the catalog raisonne which is now in process.

Mr. Mason kindly sent us photographs of the installation and I agree with you that it looked exceedingly well. He also wrote me about the general interest and attendance. Both John Marin Jr. and I are very pleased with the overall London presentation and will be very happy to continue working with you if any of the other artists on our rester are of interest to you. Very many thanks for your kind cooperation.

Sincerely yours,

ECH/tm

# THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

**BROAD AND CHERRY STREETS** 

PHILADELPHIA 19102

LOCUST 4-0219

Prank T. Howard, President

Alfred Zantzinger, Vice President Joseph T. Fraser, Jr., Director and Secretary C. Newbold Taylor, Treasurer

March 24, 1964

Mrs. Edith Halpert Downtown Gallery 32 East 51 Street New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter and willingness to help us. It seems, however, that plans for our first show are not yet definite. If such a show is decided upon, it would probably be a two man exhibit of the work of Marin and Demuth.

I appreciate your cooperation and will be in touch with you again when our plans are definite.

Sincerely yours,

Mayoria Tulen Marjorie Ruben Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# OHIO UNIVERSITY COLLEGE OF FINE ARTS ATHENS, ONIO

SCHOOL OF PAINTING AND ALLIED ARTS

March 26,1964

Mars Edich G. Halpert, Director The Down town Gallery kew forts, 4.4. Dear Mus Halpert, Please accept this return of shotos from your exhibit Segno and Lymbolo. There beems to have been several ruin ups. the first is that I did not receive the prints until this morning even the the post made on your package is the 29th of Feb. Jeannot account for this delay the lecture in which I would have stred them took Secondly, I understood that I was to borrow these shotographer. This word was sused in four letter of the 14th Hear the tost of materials for this of lecture The 26. plus for these prints is beyond me. Please accept my apologues for the trouble I have post you to in this matter. your response and cooperation were much appreauted. Sincerely De McCarthe

# SHAKER COMMUNITY, INC. HANCOCK, MASSACHUSETTS AN AMERICAN HERITAGE

March 26, 1964

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert:

Thank you so much for your letter of March 21st concerning the decision of Mr. and Mrs. Sheeler and yourself regarding their collection of Shaker furniture.

I can't tell you how much I appreciate all the time and careful attention you have given this matter and your consideration for everyone involved. As far as I am concerned the figure of \$10,000 for the entire group with payment divided into two installments, one during 1964 and the other during 1965, is fair and acceptable and I will have a meeting of our Executive Committee as soon as everyone gets home from various vacation points, and recommend your proposal.

It is particularly thoughtful of you to give us two years in which to make the payments as our money-raising is always a problem and time to work with is greatly appreciated.

With many thanks for your good help and interest and with the assurance to you and Mr. and Mrs. Sheeler that these beautiful pieces of Shaker furniture will be cared for and cherished, I am, with gratitude,

Sincerely yours,

Mrs. Lawrence K. Miller

President

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

March 19, 1964

Mrs. Edith Haipert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

Many apologies for not reaching you sooner. I hope that I will find you in when next I am in the East, probably at the end of May.

Thanks for sending on the drawings. I am looking forward to seeing them with great anticipation.

With best regards,

Sincerely,

Thomas W. Leavitt Director

nior to publishing information regarding sales transactions, securchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information my be published 60, years after the date of sale.

119 ONSLOW PLACE KEW GARDENS 15, N. Y.

April 2, 1964

Mrs. Edith Halpert Downtown Gallery 32 East 51st St. New YOrk, N.Y.

Dear Mrs. Halpert:

It made me very happy to receive your message via Lee Malone as I feel we share the same feelings about Pop Hart and his work. I welcome the opportunity to have a talk with you. If you will set a date, it will be my pleasure to drop by your gallery to see you.

Cordially yours,

Jeanne O, Hart



#### FRIENDS OF THE EASTCHESTER LIBRARY TOWN HALL, RASTCHESTER, N. Y.

March 31, 1964

Mrs. Edith Halpert The Downtown Gallery 32 E. 51 New York, N.Y.

Dear Mrs. Halpert,

we are putting on a show and sale of original prints to be held April 18th and 19th in connection with Library Week. Since we wish to show the people of this West-chester community good examples of work by leading American artists, I am hoping that you may have some prints available for us from your gallery. We should particularly like something by Ben Shahn.

The exhibition will have an attendant on the premises at all times and will be fully covered by insurance. If agreeable to you, I would pick the prints up on a Saturday before April 18 and return them during the week following.

A reply would be appreciated.

Yours truly,

Thyword Cebel
Raymond Abel

Chairman, Exhibition Committee

Address: Raymond Abel 18 Vassar Place Scaredale, N.Y.

Business phone: 914 694 5326

Jeays, new Hampshire received about two feet of snow. Steve & Debbie left at 6:30 this morning to spend a couple of days + I'm home with the traction + heat portine. What a dame bore! Soon as I'm mended, I'm of6 for a spree in n.y. Look out! Meanwhile, can't we possetly entice you to come to Boston for an incagnito weah end with us, or perhaps we spend it at the cape where swedy you'll be junrecognized. There's absorbetely no one around)

Give it serious consideration the know when you can escape your prison. again, thanks for thinking Tondly ,

1.

world as well as Amencaus would.

Delicie me, Bill and com

that of no contribution of the

Corcerous that is as necessary as

your collection. Waiting is a

trad, but we unge you to

endure a little larger wi

Lopes that the took people

will make a fournable decision.

With all good wishes,

Sucandy, Alice.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be atabilished after a reasonable search whether an artist or archaser is living, it can be assumed that the information sy be published 50 years after the date of sale.

ERNEST HAMLIN BAKER

2308 BREVARD ROAD \_\_\_\_\_\_HENDERSONVILLE, N.C.

To the Downtown Gallery
32 East 51 st.
New York City
n.y.

Sunday, March 22-1964

Sins:

We paw the notice in TIME about atraham Rathress current show in you gallery. We are very anxious for the Rathress to get the letter hesswith suclosed. Unfortunately we do not know their present address. Whether they are still in Paris, or back in New York we do not know. It would be a great favor to us, if you would add their persent address to the enclosed stamped sewelfer and mail it to them, — or if they will be coming to the Gallery before the show every, you enclose hand the letter to them.

you are I have known abe piece he was a boy of in Poughkeepine, N.y. We have been fixed those many years. after his return from his first long stay in France, we par him often in his 13th St. studio, when we hied in N. if. City. It has been several years now muce we last seen him and Eather. We will affine with your help in getting this letter into their hands.

Sincerry, Erwalamin Baker

EGE -	
Getting the Storrs shi	now up was hard work, but it was the most fun "hanging
I pumpered myself and night we worked. You works. At this point	took your word and took cabs out of petty cash each provided drinks, dinner and lunch. Plus a bottle of I was overpaid.
Now comes the check tion for you and/or m	Do you know by now that I have a certain awed affer
Very gratefully,	
Tu	- X 4 6.Y
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# art institute men's chile of

# Temple Israel, St. Louis

March 25, 1965

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of March 23, 1965, and we are quite pleased with your willingness to cooperate. We are limiting the show to one work by each artist, and would appreciate your sending an oil by Abraham Rattner and a serigraph by Ben Shahn. This year, we are not including sculpturing, and reluctantly must pass up your kind offer to ship the Zorach piece.

Of course we will pay for the crating charges, and would appreciate your sending these works as soon as possible insured, Express Collect to Temple Israel, 10675 Ladue Road, Creve Coeur, Missouri.

Thank you very much for your consideration and cooperation in this matter.

Very truly yours,

ART INSTITUTE \* MEN'S CLUB OF TEMPLE ISRAEL

C. Marvin Harwood, Sr.

Chairman

CMH/ss

GENERAL CHAIRMAN : C.M. HARWOOD, SE, ADDRESS CORRESPONDENCE TO \$227 MARYLAND AVENUE, SAINT LOUIS, S, MISSOURI

BOARD:

March 20, 1964

Mr. Gerald R. DeSchepper 211 North Linn Lowa City, Lowa

Dear Mr. DeSchepper:

Much as we would like to be of essistance to you, it occurs to me that probably the quickest and simplest method for you to obtain the information you desire would be to write to the Harvard University Society of Contemporary Art, where the original Sacco-Vanzetti exhibition by Ben Shahn was held, in 1932.

Sincerely yours

Tracy Miller, Secretary to Mrs. Halpert April 1, 1964

Mr. Victor Carlson Luce-Roseike 39 Cortlandt Street New York, New York 10007

Dear Mr. Carlson!

Thank you for your prompt reply to my letter about the fact that we were receiving only calendar listings and no reviews.

Thus far we have found for ourselves, reviews of our latest exhibition in the following:

Time Magazine March 6
New York Journal-American March 7
Visitors East Merch issue
New York Herald Tribune March 5
The New Republic March 25
Art News March 1

However, we have not been checking. These were found by clients and friends who merely happened to see them. We have no way of knowing how many others sources may have given us reviews or publicity.

Sincerely yours,

(Mr.) Treey Killer, Secretary to Mrs. Helpert

or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission on both artist and purchaser involved. If it expant be abliated after a reasonable search whether an artist or obtained after a reasonable search whether an artist or obtained is living, it can be assumed that the information y be published 60 years after the date of sale.

balding an embilition of the untercolors and oil paintings of John Marin, who has been called "America's Modern Piencer". It is interesting to note that of the 61 items listed in the estalogue of this embilition, fifteen, or approximately S6 per cent, were leased to the Montelair Art Masons by The Montelair Callery.

We trust this additional information will be helpful to you, but if you have may further questions, please let us know.

> Respectfully submitted, John H. Skilling, Jr.

Engloqueses

April 3, 1964

Mr. George Montgomery, Director Museum of Early American Folk Arts 49 West 53rd Street New York, New York 10019

Dear Mr. Montgomery:

A formal consignment invoice of the objects now included in your exhibition is now enclosed. Please note that the figures listed in the right hand column represent insurance valuations and that nome of the objects is for sale under any circumstances.

As we agreed, you will have two persons present at all times during visiting hours to guard the works of art and you also agreed to double fasten the small objects, including both pictures and sculpture. Also, if you do not like the idea of hanging the weathervanes at a height, I would suggest that when you return the other objects not included in the hanging, you add the SEA HORSE and STYLIZED ROOSTER IN SHHOURTE as they do not show up advantageously on the floor and are rather vulnerable in that position. I would also like to have the untercolor WATERNELON WITH BIRDS by L. Ryan returned as that, too, is not shown advantageously. Otherwise, the arrangement looks very wall.

I congratulate you on having accomplished so much in so little time. Perhaps later more complete labels can be made, indicating the detailed medium, where found, etc. Please refer to the consignment.

Sincerely yours,

BOH/tm

March 31, 1964

Mr. Edward B. Henning Curator of Contemporary Art The Cleveland Museum of Art 11150 East Boulevard Cleveland, Ohio 44106

Dear Mr. Herming!

I am sorry that I gave you cause for concern.

The reason I wrote about the painting is that I femmed it might have been lost in transit. As long as it is safe, I'm perfectly comfortable about waiting until the middle of April when you come to New York.

It will be good to see you.

Sincerely yours,

80H/tm

March 19, 1964

Vincent H. Maloney, Esq. 655 Madison Avenue New York, New York

Re: Corcoran Gift

Dear Mr. Maloney:

Mrs. Halpert asked me to send to you a copy of a letter dated February 24, 1964 which I sent her some time ago. As you will see, the letter made various suggestions with respect to the letter which Mr. Biegel had proposed to send to the Commissioner for a ruling.

I had understood from Mrs. Halpert that she had been swaiting my suggestions before approving Mr. Biegel's letter, but I gather that she approved his letter for filing before receiving my letter. However, she now desires that I have you review my suggestions and advise me with respect thereto.

I will be glad to discuss this after you have re-

Very truly yours,

FB/ias

co: Mrs. Edith G. Halpert

ice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be eablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published foll years after the data of sale.

March 31, 1964

Mr. Yosef Yankov, Vice Consul Igrael Consulate Ceneral Il East 70th Street New York, New York 10021

Dear Mr. Yaakovi

I wish to admowledge the receipt of the three paintings by Rattner which were included in your 10th Anniversary Exhibition of Ein Rod.

Sincerely yours,

EOH/tm

on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

#### March 25, 1964

Mr. Bertlett H. Rayes Jr., Director (Addison Gallery of American Art Phillips Academy Andover, Massachusetts

Dear Mr. Mayont

Mrs. Halpert has asked me to drop you this note to say that she would prefer that her loans be returned via Boston Truck, as she has found their handling to be showhat gentler than that of Railway Express.

Thank you for your attention.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert I would very much like to purchase the Sheeler painting. As you know. it is customary to ablow a 25 commission to the dealer for reselling a picture, but in this case I would be glad to pay \$5000, not, with a guerentee that anything above that would go, to dissertist who, as you know, is incapacitated and to whom the profit would be most helpful.

If you would prefer to consign it to us at a specific price, we wildeney A ball to all Off accept it under those conditions on a commission basis, again and well well well well well specific and higher price and again under the conditions mentioned Dear John: shove. Do let me hear from you.

I hope you and Makejargets being anomindatefalentians abritade Mylitarry beats reselled to owers A has arised during the nest three years, when fraudulent prices have apgarda. peared in magazines, newspaners, etc. The current accent on "art for investment" has encouraged a tremendous amount of misinformation, with added confliction caused by the seventiment within themse stores through out the country, Dears Worked and even ten-cent stores. The of the side results is most beneficial to incurance companies, which are receiving Mighly ingressed braining based on the great belief that works of art rise in velue courtently. I keed I am smoon the conservatives in this connection, because I feel it is utter nonewase to support the insurance someonies in such lumny. Soveral elteris seen to object to this conserv vaties and, of course, I can wend my ways if so requested because, to date. our paintings and soulpture have annually enhanced in value.

> I se giving you what I consider the transmit incurrence valuations and hope that you will find them satisfactory.

			Purc	osuid		
			9754	Prine	Ins. Val.	1.
Demuth	STRAM FLOWERS	W. C.	412/2	\$875.	\$3000.	
Deve	YATEEJHT	013	5/56	1100.	3500.	
Graves	्राम्	Surst	46/or	650.	1800.	
O'Keer'fe	BLACK PLACE	LEO	4/58	3590.	5500.	
	PONG IN WOODS	fetasi	32/4	1000.	3000	
Osbosen	THE FALL	- 1	4/50	175.	275.	
त्वांभ्यंध	экотемнояе	Prawing	3/53	200.	1200.	
	MEAT FIELD	Print	12/59	75.	3.50.	
Sheeler	SECTIONS	$\mathbf{u}_{0}$	10/57	3000.	-000A	
ROPTON'	THE DANCE	Bronge	1/59	350.	600.	
	BATHING GIRL	69	3/60	3500.	€0008	
JV	CAT	Ħ S	5/60	.008	.000	

I would wary such like to surchase the Sheeler painting. As you know, it is customery to allow a 25% commission to the dealer for reselling a picture, but in this case I would be glad to pay \$5000, net, with a sugmented that anything above that world to the trainer that who, as you know, is inconscitated and to whom the profit would be most helpful.

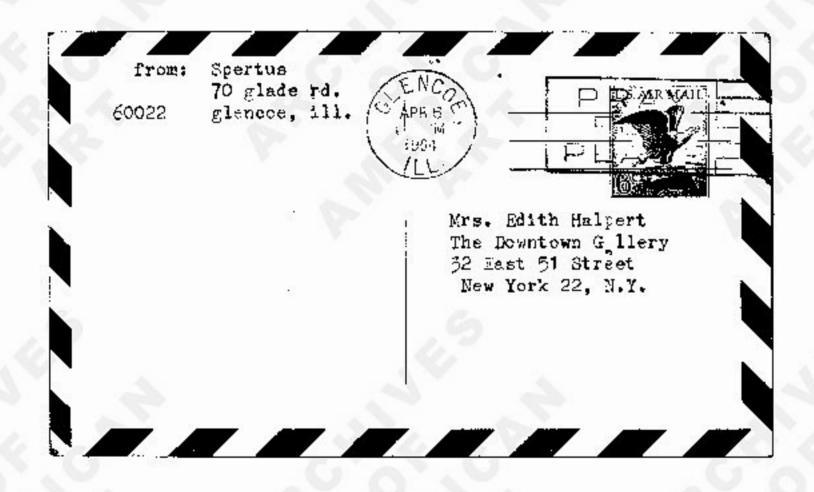
Dr. John A. Gook If you would orefar to consign it to us at a specific price, we wildways And seal Off accept it under those conditions on a commission tests, again 80001 wolf wall wall specific and higher orice and again under the conditions mentioned above. To let me hear thom you. Dear John!

I here you and subspending and thinkeless we send by the properties and the group A has arisen during the past three years, when fraudulent prices have appeared in magazines, newspapers, etc. The ourrent accent on "art for investment" has encouraged a tremendous amount of misinformation, with added confusion caused by the advertigements of department stores throughout the country, Sears Roebuck and even ten-cent stores. One of the side results is gost beneficial to insurance companies, which are receiving highly increased premiums based on the general belief that works of art rise in value constantly. I know I am among the conservatives in this commection, because I feel it is utter nonsense to support the insurance companies in such lummry. Several clients seem to object to this conservation and, of course, I can mend my ways if so requested because, to date, our paintings and sculpture have annually enhanced in value.

· efrang

I am giving you what I consider the current insurance valuations and hope that you will find them satisfactory.

			Purchase		
				Price	Ins. Val.
Demath	STRAW PLOMERS	W.C.	2/54	\$875.	\$3000.
Dove	THURSDAY	013	5/56	1100.	3500.
Graves	BIRD	Suni	10/59	650.	1800.
O'Keeffe	BLACK PLACE	01.1	4/58	3500.	5500.
	POND IN WOODS	Pastel	4/58	1000.	3000.
Osborn	THE PALL	• 4	4/59	175.	275.
Shahn	BROWNSTONS	Drawing	3/59	700.	1200.
	WHEAT FIELD	Print	12/59	75.	150.
Sheeler	<b>CARTONS</b>	013	10/57	3000.	6000.
Zorauk	THE DANCE	Bronze	1/59	350.	600.
	BATHING GIRL	•	3/60	3500.	6000-
	GAT		5/60	600.	900,



Dear Sex and art fleacher and would appreciate being placed on your mailing list, Very truly, year Brody

## Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

2 April 1964

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York, New York 10022

Dear Mrs. Halpert:

For some time now I have been involved in researching the whereabouts of various John Kane paintings in the hope that we may create a retrospective exhibition of his ocuvre. I am aware that from time to time The Downtown Gallery has owned some of his works, and any information you can provide me as to the whereabouts of any John Kanes would be most gratefully received.

With warmest greetings,

Sincerely yours,

Associate Director

LAA; cc

Prior to publishing information regarding rules transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be astablished after a ressonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale. ascented that after the date of

JES	published after a real processor in living. it is published 60 years and 60 years are also as a second control of the control
	consider search whether an area he aspaned that the inforced after the date of sale.
seph Feters 219 E. 48 M	nist or
3.4965 .3.4965	
Poppini Vita Plantelle 19 20 x x p"	40
 20 X YP"	- <del>'</del>

searchers are responsible for obtaining various permission om both artist and purchaser involved. If it cannot be dablished after a reasonable search whether an artist or upchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Bay 318, Reute 1 Hopkins, Mike. 5534 March 30, 1964. Dear Mrs. Halpert: Thank you for the information about the Rarfiel, naw maperly insured. It is a lovely, pleasant painting and one I enjoy Well wanth protecting propply. Mell wanth mail addresped here is sent on to Georgia. If you prefer a direct mailing, use the fallowing address ! Mr. W. B. Bryan atlantal art association 1280 Geachtree St. n.E. atlanta, Surgia 30309 Sincerely, Elizabeth Bryan

HARRY L. BRADLEY
136 WEST GREENFIELD AVENUE
MILWAUKEE 4. WISCONSIN

March 30, 1965

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Attached is list of paintings which the Bradleys have purchased from your gallery. We would greatly appreciate it if you would give us current valuations.

We desire this information for insurance purposes. You can just fill in the attached sheet and return in self-addressed and stamped envelop.

Thank you.

Very truly yours,

Secretary to Mr. Bradley

I.Braeger

trom both artist and promines for ordations, without permission from both artist and promineser involved. If it cannot be established after a reasonable search whether an artist or murchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

W/

April 4, 1964

Hr. Graham Porter, Vice President Commerce Trust Company Kansas City, Missouri 64141

Dear Mr. Portert

Thank you for your check in payment of our invoice for the Dove and the Kuniyoshi.

The Dove is being shipped to you very shortly and the Buniyoshi will follow as soon as it is returned from an important exhibition to which it had been promised previously. Both Mr. Cummings and Mr. Kemper agreed to the exhibition arrangement, for which we are most grateful. We are also very pleased that these outstanding examples will be exhibited in your collection.

Sincerely yours,

EOH/tm

essurchers are responsible for obtaining written permission can both artist and purchaser is avolved. If it cannot be stablished after a reasonable search whether an artist or archaear is living, it can be assumed that the information

## ERNEST BROWN & PHILLIPS LTD

## THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS B. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE

TELEPHONE: MAYFAIR :159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDONWI

NEB/CH

3rd April, 1964.

Mrs. Edith Halpert, The Downtown Gallery, 32 East 51st Street, NEW YORK CITY 22, N.Y., U.S.A.

Dear Mrs. Halpert,

Thank you for both your consignment motes for the Ben Shahn exhibition. We are placing them on our Insurance Policy. It looks most exciting and we are looking forward to receiving

I note that on the first note, you allowed us a 15% commission overall, but you will remember that the terms we agreed, both in New York and by correspondence, were 15% on the watercolours and paintings and 20% on the silkscreen prints. Perhaps you would confirm this with me.

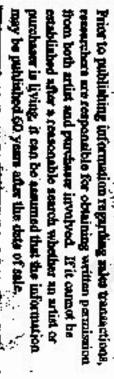
We are swaiting the photographe with interest and would be obliged if you could title them on the back so that we can identify them.

Thank you very much for your kind co-operation. It has been a great help.

With best wishes from us all.

Yours very sincerely,

Wieles Edvousin





# THE ROCHESTER MEMORIAL ART GALLERY

CHESTER T, NEW YORK April 2, 1964

The Downtown Gallery, Inc. 32 East 51 Street New York New York 10022

Gentlemen,

Enclosed is University of Rochester check #80901 in the amount of \$247.50 payyment for

"Out of the Wilderness" and

"Of the Darkness" by Abraham Rattner.

We would appreciate your receipted invoice - Aut 6 for our archives.

Sincerely

Florence Wall

Bookkeeper (Mrs. Florence Wahl)

encl-check

#### MARION KOOGLER MCNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

19 March 1964

Dear Edith:

Another question has arisen concerning Pascin, namely did Mrs. McNay's purchase of the sketchbook include the reproduction rights, or do they continue to belong to the Pascin Estate?

I know this is a subject about which you have always taken a strong position, and until the present moment I have felt the same. But our venture with the University of Texas Press is entirely a scholarly project intended to introduce this aspect of Pascin's work to a much larger audience, and we will be lucky if we so much as recover our investment.

When the sketchbook was purchased in 1934 such issues did not loom so large.

We want to do the equitable thing, of course, but we do not want to get involved in a royalty controversy that might jeopardize the publication altogether.

Would you be so kind as to give me the benefit of your advice and opinion, and your understanding of the original transaction.

Again, many thanks.

Cordially,

Mme. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York, New York

RY ATR

March 31, 1964

Mr. Henry Geldzehler, Associate Curator American Paintings and Sculpture The Metropolitan Museum of Art New York, New York 10028

Dear Mr. Geldsahlers

I hope you will forgive me for being a pest, but I would very much like to know whether Harry Abrams has returned to you the two color transparencies of paintings by Stuart Davis and Georgia O'Keeffe, which you borround from us a good many months ago.

If so, I should very much like to have them - particularly the Davis - as we have occasion to use the former, probably during April. Many thanks for your cooperation.

And I do hope that you will get in to see the Rattner show, which we have extended through this week, ending April 4th. It will be nice to see you.

Sincerely yours,

BGH/tm

ior to publishing information regarding sales transaction searchers are responsible for obtaining written permissions both artist and purchaser involved. If it cannot be elabilished after a reasonable search whether an artist or reluser is living, it can be assumed that the information y be published 60 years after the date of sale.

THE GRAND UNION COMPANY

B. D. SHEPARD VICE PREMIENT AND RECRETARY March 20, 1964 Michael

Gentlemen:

Enclosed is our check for \$150.00, #M 43627 in payment of your invoice of March 7, 1964, #10274.

Please be sure to send to us the particular copy of the print which I personally selected.

Very truly yours,

The Downtown Gallery Inc. 32 East 51st Street New York 22, New York

#### March 25, 1964

Mrs. John D. Rockefeller III 1 Beekmas Place New York, New York 10022

Bear Blanchatter

The Sheeler painting was delivered to you on Friday and I hope you are as pleased with the excellent restoration job as I am.

Since Reydenryk is the best grafteman among the framers, I thought it best to have him headle this end of the embelliohanst. Also, Sheeler had chosen this framer and used him for all his framing in the past. I hope that you are happy with the results.

I had a delightful time with your sister, Hrs. Roelofs, who dropped in last week.

Won't you come and see us when you have a moment? Best regards.

Sincerely yours,

RON /tax

Prior to publishing information regarding sides transaction sensorahers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be established after a reasonable scench whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM C. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

S98 MADISON AVENUE NEW YORK, N. Y. 10022 PLAZA 9-2700

March 23, 1964

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Dear Edith:

Enclosed is copy of letter dated March 19th to Mr. Maloney. I received a telephone call from Mr. Skilling on Thursday. He asked whether the draft of letter he had enclosed with his letter to you of March 17th was approved. I told him that as long as the facts stated therein are true, there was no objection. I also told him that I had sent to Mr. Maloney my prior letter to you and he said that after he reviewed it, he would speak with me.

Sincerely,

FB/ias Enclosure

#### THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

April 2, 1964

Mrs. EdithG. Halpert Director The Downtown Gallery 32 East 51st Street New York, N. Y. 10022

Dear Mrs. Halpert:

Thanks for your letter of March 31.

I am glad that the returns came back safely. you for letting me know about this.

have found As to the Ben Shahn silkscreen, Mask, I affirmed that it was placed under the larger silkscreen, Lute, and has, therefore, been hidden. I hope that you will find it there.

Thank you again for your help and substantial contribution to the stature of this exhibition.

With best wishes,

Sincerely yours,

bollown Butto

William Hutton Assistant Curator

WH: hm Budworth Mon or Tues.

Horpergy Ober Jest

Mr. Abraham Oberfest 475 Fifth Average New York, New York 19817

Dear Mr. Oberfest:

I have tried for months to trace the \$50,000. deposit made upon receipt of that amount from the Archdiocese as a deposit against the purchase of the house. Each time I have inquired, I was told that that's all taken care of by way of government bonds.

I have just received a letter from Mr. Donald Eggleston of The Chase Manhattan Bank, in which he gives no the following accounting:

"...in The Downtown Gallery Inc. account there are deposited \$40,000. Treasury bonds, 3-3/4% due May 15, 1966.

"In your personal custody account, the following are held along with Series "E" Savings Bonds:

"4,000. U. S. Treasury Notes, Series A-4.3/4% due May 15, 1964
\$500. Treasury Bonds, 24% due March 15, 1970
\$10,000. Treasury Bonds 3-3/4% due June 15, 1983."

I would very such like to have a report on this, which must be in the beaks, according to Mr. Goldberg.

Sincerely yours,

130/

Karoh 31, 1964

Mr. John Shenefield 601 Bennington Drive Bloomfield Hills, Michigan

Dear Mr. Shenefield:

I am sorry that I did not get a chance to see you on your second visit. Meanwhile, I want to thank you for your kindness in picking up the package for delivery to Mr. Kineman. It was a great pleasure to meet you and Mrs. Shenefield and I hope that you will call on us again in the near future. My very best regards.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions searchers are responsible for obtaining written permission on both artist and purchases involved. It is cannot be ablished after a reasonable search whether an artist or archases is living, it can be assumed that the information sy be published 50 years after the date of tale.

M. B. KAPLANSKY S4 DLQ PARK RGAD TORONTO 19, ONTARIO

March 21,

Dear Edith Just a word to say hello and te get your opinion on a portfolio and some kooks. The University of Allinais press is advertising a & partfolio of 24 drawings and paintings of Kattners at 20 xx. Is it worth in hite getting if? They also have some paper bound. fooks at 3.50 on Cantemparary anerican Painting and Sculpture. Have you seen any of these books and are they worth while having? I dope you erroy the atrudel. Thanks Regards from Mucie

LOUIS PRINMARK

HERBERT N. LEVY

ISADORE L. WELLER 3rd Vice-Pres.

SAUL R. PAIRDLES

Secretary

ADDLEH J. STEGEL

PROF. ROLLIN G. OSTERWEIS
Histories of the Congregation

ANNE SHAPIRO Executive Secretary

ADRAHAM A. PISHER
Principal, Religious School

#### the congregation mishkan israel

(Established 1840 in New Haven, Connecticut)

785 ridge road 🏶 hamden 17, connecticut

Telephone: 288-3877

ROBERT E. GOLDBURG, Rabbi HARRY SEBRAN, Cantor

March 20, 1964

Mrs. Edith Halpert The Downtown Gallery 23 East 51st Street New York, New York

Dear Edith:

Some time ago my favorite cousin, Lynn Elgart, saw a drawing by Ben Shahn that illustrated a play by e.e.cummings, called "Him" (or maybe "Her"). Well, I never read the play, although I would hardly confess this to my cousin who thinks this is a few notches above "Hamlet" and who went wild over one of the Ben Shahn drawings.

The price on the drawing was \$1200.00 and Lynn assumed that she had to have the cash on hand. She was married last June and is a very young girl. She knows nothing about installment buying and is innocent of the ways of the world.

I felt certain that some terms could be arranged whereby she could get "Him" and pay for "Him" gradually. Her address is:

55 East 74th Street New York 21, New York

Incidentally, she also is in love with Ben Shahn, but then again, who isn't? I feel confident that if she meets you, Edith, she will feel the same way.

I hope that you all get together and something good comes of all this.

Warm personal regards.

Sincerely

Rabbi Robert E. Goldburg

REGivt

Mr. Victor Waddington The Waddington Galleries 2 Cork Street London W. 1. England

Dear Mr. Waddington!

Although I wrote to Mr. Mason some time ago, I have had no word as to the approximate date scheduled for the return shipment of the Marin paintings, etc. With the World's Fair activities, we are called upon constantly for paintings of New York and as a matter of fact, plan to have an exhibition here covering that phase very shortly. Naturally, Marin is a most in each of these shows and I am eager to have as large a group as possible available for this purpose. Thus, we are eager to get the pictures back as soon as possible.

Won't you please let me know when we may expect these and send me a report of sales, etc., furnishing the names
of the purchasers. The addresses are not necessary. All we
require is the name and the town, as we try to maintain a
complete record and particularly so at this time when a
catalog raisonne is being prepared for publication.

Many thanks for your cooperation - and best regards.

Sincerely yours,

ROH/tm

om both artist and parchaser involved. If it cannot be tablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information sy be published 60 years after the date of sole.

March 11, 1964

Miss Jean McDonald, Art Editor Cinn and Company Statler Suilding Boston 17, Massachusette

Dear Miss McDonalds

As the artist's representative, we are hereby giving you permission to reproduce Sheeler's painting COLDER CATE, owned by The Metropolitan Massum of Art.

Would you be good enough to send a copy of the book to Charles Sheeler in care of this gallery.

Sincerely yours,

BOH/tm

March 21, 1964

Mr. Karl Kats, Director The Besslel National Massum Post Office Box 398 Jerusales, Israel

Dear Karls

I cen't remember whether or not (and I hate checking files) I asked you about the return of Rattner's paintings to us in the last letter I wrote you.

As you know, they were sent out in June of 1963 to the Office of Information Service and have been away this long, long permisd. If we don't get them back soon, we'll have to put them in our American Folk Art Callery. Of course, I won't be cross if you find a malach to present the Besalel Museum with all three of them or maybe one.

Incidentally, Mr. and Mrs. Sportus were here yesterday and were very excited about the Rattner show (which is going great guns) and he talked with wild enthusiase about your museum plans.

And so, a fond added to you.

As ever.

BOH/tim

March 24, 1964

Dr. Alfred Werner Hotel Bryant Broadway at 54th Street New York, New York 10019

Dear Dr. Werner:

In going through my correspondence folder, I find letters addressed to Klaus Perls and Calerie Marcel Bernheim, both .... in commection with a book you were preparing on the work of Pascin. These letters were sent months ago, shortly after the ARTS magazine published a request for photographs and other documentary material. I wrote to both, stating that I have a tremendous collection of material, we held the menorial exhibition at The Downtown Callery and during a period of years, sold a great samy of Pascin's maintings, before this event and subsequently, when we purchased a large collection of his paintings and drawings as well as sketchbooks. I also have a good deal of correspondence, etc., but if your book is still in work it occurred to me that perhaps you would be interested as there is much valuable material, photographs, letters, etc., which should be included. Naturally, I am pussled by the lack of interest - if the book is to be truly comprehensive. May I hear from you?

Sincerely yours,

BOE/tm

#### ADDISON GALLERY OF AMERICAN ART PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

March 24, 1964

Dear Edith:

I have just returned from out of town and will see what I can do to expedite the four items you have requested for April 2nd. I shall look into ways and means and be in touch with you later this week by telephone to let you know by what method they will be sent. I am concerned about consigning them to Boston Truck because we had to do some slight repairs on the Cow upon its arrivel here and also on the Eagle, the wings of which are extremely weak.

I do feel somewhat of a stranger. I was in New York a couple of weeks ago, but completely involved with the Eastern Arts Convention and never left the Statler until it was time to go.

Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

bhh/t

P.S. The pieces are being packed now, along with a couple of other things lent by you which arrived in the same boxes. We will ship by Boston Truck, or Railway Express, whichever I find is quickest.



March 26, 1964

Mrs. Edith Gregor Halpert Director THE DOWNTOWN GALLERY 32 East 51 Street New York 22, New York

Dear Edith:

Just a brief note to apologize for the delays. in Many of our mechanics are in bad need of oiling, but we are getting there.

The meeting will take place today at which time both the Marin watercolor and the prints will be formally accepted. You may be interested to know that we are going to have a Trustee Dinner on Monday honoring the acquisition of this work as a gift from the Junior League of Atlanta. Lamar Dodd will be the speaker.

I am watching the developments of the Halpert Collection at the Corcoran with considerable interest as you may well imagine.

More next week when all of these events are over with. Again thank you for your great patience. With best regards,

Sincerely yours,

Head of the Museum

OV/mc

#### Yale University Art Gallery

Box 2006, Yale Station

IIII CHAFEL ST., NEW HAVEN IS, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

March 23, 1964

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Edith;

A belated note to thank you for all the time and trouble you took to make the visit of my museum class both informative and pleasureable.

I am very grateful.

All best wishes,

Sincerely,

Andrew C. Ritchie

ACR:ac

### L'EADER

America's Largest Weekly for Public Employees

17 DUANE STREET • NEW YORK 7. N. Y.

TELEPHONE: BEEKNAK 2-4010

March 20, 1964

Mrs. Edith Halpert, The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Wany thanks for your kind cooperation in connection with the 20th National/Antiques Show.

Your exhibit was most effective and interesting and we join the thousands of visitors to the show in telling you how grateful we are.

Sincerely yours,

NATIONAL ANTIQUES SHOW INC.

N. H. Wager, Director

NHM/etm

March 11, 1964

Mrs. John F. Reynders Graft Center 25 Segmore Road Moreoster 5, Massachusette

Dear Mrs. Reynderst

Thank you for your letter.

I am serry that we cannot supply the print of the ALPHA-BET by Ben Shahm. The entire edition was sold out a good many years ago. The two smaller prints by Shahm which are available are listed below, together with the sises and prices.

ALGERIAN MEMORY

20x26

\$50.

THE SCIENTIST Swith solor) 92x114

65

If you would like to have these sent to you for consideration, we will be glad to do so, if you advise us accordingly.

Sincerely yours,

BOH/tm

# researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reacceptable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

#### LINDEN & DEUTSCH 597 FIFTH AVENUE NEW YORK 17

BELLA L.LINDEN ALVIN DEUTSCH DAVID BLASBAND

PLAZA B-2110

March 30, 1964

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Enclosed is a check in the amount of \$500.00 on account.

Warmest regards.

Very sincerely,

Bella L. Linden

BLL:js Encl.

3/31/64

TEL. BARCLAY 7-8215 38 CORTLANDT STREET NEW YORK 7, N. Y.

THE DOWNTOWN GALLERY Miss Tracy Miller 32 East 51st Street New York, New York 10022

Dear Miss Miller:

Re: Your letter of March 24th.

Thank you for your letter. We are concerned about your report of missed clippings.

Could you please furnish us with the names and dates of publications which used your material and which we missed. We can then check these out and determine the reason and take the problem up with the individual readers involved.

Sincerely,

LUCE - ROMETKE

VC/mm

Trine Mun 6

Barrier Journal - au - Mar 7

Vistors Ent man

Trut--mar 8 hew Rep-Mar 28 Out hows-Wood



NEW YORK CHICAGO TOPEKA MCSA.ARIZ. LOS ANGELES

April 4, 1964

Miss Dorothy H. Litchfield, Bead Print and Picture Department The Free Library of Philadelphia Logan Square Philadelphia 3, Pennsylvania

Dear Miss Litchfield,

For your information, there were two entirely separate editions of the serigraph PHOEMIX by Ben Shahn. The first was in black and white - probably the print you had acquired; the second was a combination of serigraph and colored stencil, all executed by the artist. Both of the editions were sold out years ago and, unfortunately, there are no prints available at the artist's studio nor at the Gallery. If by any chance one should turn up, we would be very glad to get in bouch with you.

Sincerely yours,

BOH/tm

race to purchase and menon rejigiting sales was accurate, escurchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2200 Pris Avenue Boulder, Calarado April 6, 1964

Down Your Ant Salling 32 E. 51 et Street New York, New York

Lentlemen:

Dince you have shown paintings of the artish Leargia O'Keeffe in your galling. I was told that perhaps you could give me some information on the passible existence of prints of her " recent" (since 1945) paintings. The ant stares of have visited get all their prints from the national Graphice Society in Securical. That company does not handle any of Miss O'Keeffe a prints will the exception of some flower paintings done many

## WILLARD GALLERY

INCORPORATED
29 EAST 72 · 212 - RH 4-2925
NEW YORK · N. Y. 10021

April 2, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

I return herewith the photographs of the Feininger water colors you sent me for insurance valuations. This is a very fine group selected by someone with very good taste, but from the photographs it would seem they are mostly thin in color. To be safe I would value them all at \$3500. each tho several might well bring \$4000.

Delighted to serve you.

Most sincerely,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether so artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

sourchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a resemble, search whether an artist or urchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

April 4, 1964

Judge Joseph E. Gold Court of Common Pleas No. 6 City Hall Philadelphia 7, Pennsylvania

Dear Judge Gold:

Thank you for sending me the photograph of the Kuniyoshi painting. The current market value of this example would be in the neighborhood of \$1000., based on the "retail" figure, less the usual sales commission of 25%. We would be prepared to pay \$750. for CEMETERY MEAR REPORTER, Kuniyoshi's paintings of figures bring a higher price, but the estate still has a few landscapes available.

Please let me know your wishes in the matter.

Sincerely yours,

HOH/tm

are lasts of the pictures we show.

Ho you care see, very cup our ordered have pulled in desperately. We hope that the text people will come across. However, as your know, the wheels of Democrosy more slowly. Perhaps They will never ground as our wish. However, we would appreciate to so much if you would

Wait for There to come to a (3)
decesión.

the wavet these children who enjoy their tours \$0 muds to house a complete piture of the paenties done in the fine Las of the twentist centery. most of them have been born seuce 1950, luc loosely use the word Contamporary. To there it is already Licotory, We com show There works by the Eight

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

March 20, 1964

Dear Edith:

So many thanks for both your letters of March 17th.

We are very proud of the kind words you have for Skowhegan. Believe me, we know how helpful your opinion of Skowhegan's value to young artists will be in approaching foundations and other sources of financial aid.

Again, our thanks for this ... and all the other great favors you have done for the School.

Cordially,

John Eastman, Jr.

March 31, 1964

Mr. Clifford T. McCarthy College of Fine Arts Ohio University Athens, Ohio

Dear Mr. McCarthy:

On February 29th, we sent you 17 photographs which you requested for use in your discussion on the subject of pop art.

If you are through with these, would you be good enough to return them to us or if you would prefer to retain these, you may send us a check for the amount listed ... \$25.65.

Thank you for your courtesy. I hope your "discussion" was a great success.

Sincerely yours,

BOH/tm

#### CITY OF PHILADELPHIA

THE FREE LIBRARY OF PHILADELPHIA

LOGAN SQUARE PHILADELPHIA 3, PA.

April 1, 1964

Director, Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Sir:

In 1956 we purchased an impression of the Serigraph "Phoenix" by Ben Shahn. We bought it from the Print Club of Philadelphia.

We are about to announce an exhibition "The Fabricus Decade: Prints of the 1950's," which includes this print. In looking over the catalogs of the Philadelphia Water Color Club, I find that this print was entered in their exhibition in 1952 and awarded the Alice McFadden Medal. It is reproduced in their catalog in black and white and appears to have bars of color applied transversely across the bird; but the impression we own lacks this part of the design. Ours is only the basic black and white line work and is evidently incomplete.

We are wondering if you could get in touch with Mr. Shahn and ask him if he has a complete impression and if so, would you let us know the price?

We hope for an early reply as we shall have to pull the print as it is from the exhibition.

Faithfully yours.

Dorothy Hale Litchfield, Head Print and Picture Department

DHL/2g

#### THE METROPOLITAN MUSEUM OF ART NEW YORK 28, N. Y.

April 3, 1964

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

In January I sent you a copy of our Bulletin with a little note. But, here is another copy. I hope you like what I have written about your favorite painter and that you will catch the little, perhaps too gentle digs at a famous author.

Sincerely,

Albert Ten Syck Gardner

Associate Curator American Paintings

and Sculpture

ATG:mgs

#### COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART BIXLER ART AND MUSIC CENTER

March 31, 1964

Mrs. Edith Halpert, Director Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I believe that the Berkeley Express has delivered to you the objects listed below, following the termination of the exhibition of "Maine and Its Artists."

Rattner - Farm Composition No. 1 Zorach - Reclining Cat, granite Zorach - Woman's Head, stone

We appreciate more than we can say your generous loan of these three objects for such a long period of time. At each of its four stops the exhibition was seen by thousands of interested people so that our objective of giving the role of Maine in American Art its due seems to have been realized.

Thank you for helping us to celebrate Colby's Sesquicentennial in such an appropriate way.

Sincerely yours,

James M. Carpenter

JMC/g

March 31, 1964

Mrs. Albert List 927 Fifth Avenue New York, New York 10028

Dear Mrs. List:

I'm so sorry to have missed you during your recent visit.

After receiving the message, I made a list of paintings, drawings and serigraphs by Ben Shahn which incorporate lettering in Hebrew and will be very glad to show these to you at your convenience. If it is at all possible to come in shortly, I will have the entire group available, but there are several promised for exhibition - to be shipped within the next few days. Would it be possible for you to drop in within the next two or three days? I will be glad to see you any time at your convenience if you can phone in advance. I look forward to hearing from you.

Sincerely yours,

EGH/tm

entroners are responsible for obtaining various permassion on both artist and practices involved. If it cannot be dishinked after a reasonable search whether an extest or inchaser is living, it can be seamned that the information sy be published 50 years after the date of sole.



Stoan Gallerjes of American Paintings, Valparaiso University, Valparaiso, Indiana

March 25, 1964

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Malpert:

Thank you for telling me about the pamphlet THE MUSEUM AND THE ARTIST. I have written to AMAR for a copy. All I had was the pamphlet REPRODUCTIONS AND REPRODUCTION RIGHTS published by the Association of Art Museum Directors, and it had nothing regarding the rights of the gallery or artists in relation to the museum.

Enclosed find the check for \$3420.00 for the watercolor Marin, MAINE SERIES, 1931. Enclosed also is the blue receipt which you requested to be returned.

The rest of the paintings were packed today and will leave here tomorrow for Budworths via RTA. I am writing them to deliver the paintings to you. Could you please notify me when you receive the paintings? I would like to know that the paintings arrived undamaged.

Thank you again for lending us the show, and for the many other helpful things you have done.

Best Wishes,

Richard Bramer, Gurator

nor to publishing information regarding sales transactions, escurchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaese is living, it can be assumed that the information may be published 60 years after the date of sale.

JUDGES' CHAMBERS
COURT OF COMMON PLEAS NO. 8
CITY HALL
PHILADELPHIA 7

JOSEPH E. GOLD PRESIDENT JUDGE

March 20, 1964

The Downtown Gallery 32 East 51st Street New York, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I acknowledge receipt of your letter dated March 19, 1964.

I am not interested in disposing of any of the paintings which I have purchased from you. The Kuniyoshi guoache was purchased from Bob Carlin sometime in 1942 and it is one of the artist's Maine scenes. I will send you a photograph as soon as I can.

perpu

Sincerely yours (

JEG/81

Prior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be exablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

### Canajoharie, New York

MARCH 23, 1964

THE DOWN-TOWN GALLERY 32 EAST 51 ST ST. N.Y. C., N.Y.

DEAR SIR:

RECENTLY I INGUIRED ABOUT PAINTINGS BY A GROUP OF ARTISTS WHOM WE WERE CONSIDERING TO BE INCLUDED IN OUR COULETION OF AMERICAN ARTISTS.

IN A RECENT MEETING OF OUR DAINTING SELECTION COMMITTEE, MORE CONTEMPORARY APTISTS WERE BETNE MENTIONED FAUORABLY.

THE FOLLOWING ANTISTS WERE MENTIONED TO BE-CONSIDERED FURTHER.

(IF AVAILABLE) OF THE WORLDS OF ANY OF THE FOLLOWING APPLIES. NO STILL LIFES OR PURTRAITS PLEASE.

THANK YOU FOR YOUR KIND CONSIDERATION.

JOHN MARIN

BEN SHAHN

CHARLES SHEEZER

NILES SPENCER

GEORGIA O'KEEFE

KARI KAMTHS

LYONEL FUNTAGER

STUART DAVIS

SINCERELY YOURS, EOWARO W. LIPOWICZ CURATOR



25 March 1964

Mrs. Edith G. Halpert The Downtown Gallery 32 Bast 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

My wife and I have just returned from a trip to Kausi, where we had a nice visit with Isami. We were on a vacation as well as a possible buying trip, with an Isami in mind. Unfortunately, he had just sent his work to you.

Isami felt, after talking to us, that a particular painting my be what we might have in mind, referring to "Low Clouds Over Kauai". He showed us a black and white photograph of it. Do Iyou have a color slide of that painting? If so will you please send the slide to us, together with the price delivered in Honolulu. If you have other paintings which you thing we might be interested in, I would appreciate if you will included it along with the one we have in mind.

This is our first purchase of art, and we feel that Isami should have that honor. We like his work very much. Thank you very much.

nor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information sy be published 60, years after the data of sale.

279 east forty-eighth street

# ior to publishing information regarding sales transacti searchers are responsible for obtaining written permiss um both artist and perchaser involved. If it cannot be elablished after a reasonable search whether an artist or pressure is living, it can be assumed that the information to be published for years after the date of sale.

#### LOUISIANA STATE UNIVERSITY COLLEGE OF ARTS AND SCIENCES BATON ROUGE 3. LOUISIANA

DEPARTMENT OF FINE ARTS

March 25, 1964

The Downtown Gallery 32 E. 69th St. New York, N.Y.

Dear Director:

We have received the material needed for the <u>Painting and Sculpture Invitational</u> catalogue. At the moment our correspondence with the several companies in the New York area involving cost estimates for their possible handling of the packing and shipping of the work for this forthcoming exhibition has not been finally resolved.

In a few days I hope to let you know who will be picking up the William Zorach The Grey Rabbit for shipment to the L.S.U. Union Gallery here in Baton Rouge.

Rull Huil

Russell Guirl Exhibition Director

RG:ss

Since the O'Keefe material didn't arrive we weren't able to include her work in the exhibition to our regret.



JAMES N. ROSENBERG Honorary Chairman

FRANK E. HURD Chairman of the Board

BRUCE I, HOCHMAN President

JOSEPH GAER Director

BENJAMIN H. SWIG (S.F.) MRS. ANNA GOURRICH WILLIAM K. GLIKBARG R.CHARD GUNTHER MARK C. LEVY YRO-Prosidents:

JOSEPH M. GIRARD Secretary:

AVRAM SALKIN Assistant Secretory

ERVING FRIEDMAN

MRS. BERTRAM ALLENBERG
DR. M. M. BERNSTEIN
STEVE BROIDY
AARON CLARK
JUDGE DAVID COLEMAN
ARTHUR DARMAN (R.I.)
ERVING FRIEDMAN
JUSEPH GAER
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SAMUEL GOOD
ROBERT GRIES (Ohio)
MRS. ANNA GOURRICH
RICHARD GUNTHER
WALTER S. HILBORN
BRUCE I. HOCHMAN
FRANK E. HURD
MRS. SHURA KOMPANIEZ
MARK LEVY
HARRY MAIZLISH
WALTER N. MARKS
DR. I. Y. OLCH
SAMUEL PENSICK
ANATOLE PONVE
JACOB REED
JUDGE LESTER W. ROTH
IRVING SCHACHTEL (N.Y.)
BENJAMIN H. SWIG (S.F.)
HARRY TUGEND
MARION M. TRAVIS
THOMAS YOSELOFF (N.Y.)

JHF Recult

JOSEPH GAER

DR B. A. BOTKIN DR BEN SIEGEL Associate Editors

#### THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVO., BEVERLY HILLS, CALIFORNIA TEL. 272-2109



March 24, 1964

Airmail --

Mrs. Edith Gregor Halpert The Downtown Gallery 32 E. 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

I regret to inform you that we have not as yet received the photograph's of Shahn's work.

I wonder whether they were sent to the right address:

namely, 9 6 4 0 Santa Monica Boulevard, Beverly Hills, California

( and not to Los Angeles) ....?

If I do not receive them by Friday, I will phone you,

Sincerely,

Joseph Gaer

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Pladme

Contributions to JHF are Tax Deductible

March 24, 1964

Rabbi Robert E. Goldburg The Congregation Michigan Impaul 785 Ridge Road Handen 17, Connections

Dear Hobs

It was good to hear from you. See Shahm mentioned that he saw you recently and that you expressed an interest in some painting he had at his home. Since we did not return the HIM series to Sen, I gather it was not the picture to which you are referring.

As there are quite a few paintings in the HIM series, I am not quite sure which painting or drawing Mrs. Eight had in mind, but in any event, she can certainly take adventage of our time payment plan as many ether buyers do. We like to have a 20% down payment and the balance can be paid ever a period of a year, with monthly installments. I will be very happy to meet her and an centing her a copy of this letter.

When are you coming to New York? It has been a long time eince your last visit. I guess you are very busy in preparation for the helidays and I hope that you have a mighty happy one. Best regards.

Sincerely yours,

RYLH /A-

My Theo Elgan

reaction to providing uncommunity regions; more reactions, reactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 31, 1964

Mr. Albert Teneyck Gardner Metropolitan Miseum Bulletin The Metropolitan Miseum of Art New York, New York 10028

Dear Mr. Gardnert

I just came across a note I made about two minths ago to ebtain a copy of the Metropolitan Museum Bulletin of January 1964, in which an article written by you on the work of William Harnett was published. My copy evidently went astray in the mail and I hope you will be good enough to have one sent to me, together with a bill, etc.

Naturally, I'm very eager to read it and remember how kind you and Mrs. Cardner were during my little episode with Mr. Franken-stein.

I hope when you are in the neighborhood you will drop in to say hells. It will be so nice to see you again.

Sincerely yours,

BOH/tm

Tate Oallary. Therefore, we were grateful that layis could be represented with the nicture you ben. We was very alwased that he was awarded a prize in Chicago so shortly after the Perceylvania Academy - and particularly at this stage of his caree, after he bad received the majority of the major prizes. It is always most gratifying to an artist to feel that he as continuity or recognition throughtent and ration to feel that he

Detroit Art Institute Detroit 2, Michigan Attention: Mr. Kinsman

Dear Mr. Kineman:

vertices, afterworth.

Wasn't it an entertaining coincidence that Mr. Shemefield was on hand to pick up the Bove collage? He was very kind and returned to the Gallery en route to the airport and toted the package. As a matter of fact, I very much enjoyed meeting him and his wife. They are delightful people and very enthusiastic about what is being done at the Art Institute.

e 3.459

As I explained to you, THE CRITIC is promised for exhibition at the World's Fair in 1965 and we are very eager to have this included in the 20th Century Exhibition, despite the fact that John Canaday in the Sunday Times empressed himself so vehemently on the subject, stating that there was no need to have art at the fair unless it is used for adornment. Boy, am I getting weary of the philosophising that goes on in the art press. If the Institute decides to acquire the Dove or if you prefer to have the material in advance. I can send you a short provenance, Incidentally, the critic portrayed is Royal Cortisson, who was one of the leading art writers during the 1920s and was violently opposed to modern art, foreign or American. The newspaper clips are sections from several reviews. He was an elderly gentleman (when I arrived on the gallery scene), was very elegant, were pince-nes and at evening affairs occasionally appeared in a high hat. I'm enclosing a catalog of an exhibition held here last year in which this is illustrated. Under separate cover, I am sending you additional catalogs both dealing with retrospective exhibitions of his work. Because I'm always afreid of chipping any of the collages (we have only three in our possession now), they have appeared in very few traveling shows, but there are a number of them owned by museums - Metropolitan, Philadelphia, Modern, Phillips, Boston, Chicago and others as well as a few private collections in Pitteburgh, Hartford and the Lane Foundation. If you are planning to have a Dove exhibition at some future time, I will of course send you much more material, but no doubt you will want to go through our photographic records which include all media in which he worked, tating from 1908 to the late 1940s when he died. Dr. Wijsenback at the Modern Museum in The Hague is planning an exhibition in 1965, but I'm sure the dates can be arranged so there is no conflict. In any event, I hope to see you long before your plans are set and also want to call your attention to the fact that I sent a small group of paintings to the Donald Morris Gallery, where he plane to have a modest exhibition in the near future. We were obliged to coult the earlier examples and others which we could not spare at this time.

In closing, I want to thank you for your cooperation in lending the Stuart Davis painting to the Chicago Art Institute. The only other large canvas we had was purchased by Mr. Power of London during the exhibition at the

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable scarch whether an artist or inhaser is living, it can be assumed that the information y be published for years after the date of sale.



# Ommerce Trust Ompany KANSAS CITY.

ORAHAM PORTER, VICE PRESIDENT

March 26, 1964

The Downtown Gallery, Inc. 32 East 51st Street New York, New York 10022

### Gentlemen:

We are pleased to enclose our check for \$12,000 in payment of your invoice # 10287.

This represents our purchase of "Tree" by Dove, and "My Fate is in Your Hands" by Kuniyoshi.

I presume these will shipped to my attention in the near future.

Sincerely,

Vice President

GP/sf

Enclosure

March 21, 1964

Dr. Marc Moldawer
Department of Internal Medicine
Baylor University College of Medicine
Texas Medical Center
Rosston, Texas

Dear Dr. Meldener:

I am sorry to report that we have no color slides of paintings in the \$500. range, but if you can use black and white photographs, I will be very pleased to send you a group very shortly — if you advise me accordingly. In some instances, we will have to photograph them and I would therefore suggest that you reply at your earliest convenience, as we would like to participate in this very interesting program.

Sincerely yours,

BOH/tm

mechans are responsible for obtaining written permission both artist and purchases involved. If it cannot be foliated after a reasonable search whether an artist or chance is living, it can be assumed that the information y be published 60 years after the date of sale.

Dear Sira

opprox now 27.1960 my mother and myself placed a Primative in your Sallary to sell for us. The title was The Long Island Girl. about 1845 or later a Little gul with short hair and a perich of gropes in la land. The address she give you if you should sell it was 7443 Luella ave. Chicago, Ill. We would like to inquire weather it was ever sold? We have heard nothing from you since that date, If the picture still remains unsold, we would like to hove it crated and sent to us. If you notify we of the charges for shippose we will forward them to you, If the pectane too been sold would you please send our share of the setting pure.

Sincorely Walder M Zittle for Virginia Zittle 614 Konnon Rd. Huntwille alaboma 35811 March 20, 1964

Otis Art Institute of Los Angeles 2401 Wilshire Boulevard Los Angeles, California 90057

### Gentlemen:

In going through our consignment records, we find that you still have in your possession two ink drawings by Abraham Rattner, both entitled STUDY FOR CARDOYLES.

As this consignment was dated November 20, 1963, we are now wondering when we may expect the return of these two items. Would you be good enough to let us know. Thank you for your cooperation.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission from both artist and parchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE WADDINGTON GALLERIES

2 CORK STREET, LONDON W1 . Telephone REGent 1719

21st March, 1964.

The Downtown Gallery, 32 East 51 Street, New York 22, N.Y.

## 29 watercolours by John Marin being returned to consignor (unframed)

1.	Small Point, Maine 1917	\$2200.00
2.	Rowe, Mass. 1918	2200.00
3.	Maine 1921	4000.00
4.	Stonington, Deer Isle, Maine	2800,00
8.	(Subject) Village Under Mountain, Bar Harbor	
	(Mount Desert) Maine	4000.00
6.	Sea & Rocks, Scragg Island, 1923	2000.00
7.	New York No. 2 1925	6000.00
8.	Blue Mountain, New Mexico 1939	3600.00
9.	Shore Line, Mount Desert, Maine 1933	2800.00
10	Smow - New Jersey 1933	4800.00
11.	Roque Island Beach, Maine Coast 1933	2040.00
12,	Cape Split, Maine 1935	5600.00
13.	Movement, Rassau Street 1935=	8000.00
14.	Street Movement, Pertaining to New York 1937	3600.00
15.	Late Afternoon Sum, Cape Split, Maine 1938	4000.00
16.	Back Side of Pond Island 1939	2880.00
17.	Islands Through the Fog - With the Sun 1940	2800.00
18.	Sea and Sky Forms, Mains 1944	4000.00
10.	From Cape Split 1948	4000.00
20	Oncoming Seas, Flint Island 1948	3600.00
21	Sea Piece 1951	4000.00
22	Ventoe 1907	1200,00
23	True, Beach and Sea, Small Point, Maine 1917	2400.00
34	Sen and Cape, Maine 1937	9200.00
25	Rows, Mass. 1918	3200.00
26	Region of Mt. Chocorus, White Mts. New Hampshire	1040000
27	Pertaining to the Sex, Cape Split, Maine 1940	4000.00
28	Sum Spots 1941	3200.00
29,	Movement - Peach Trees in Bloom, Saddle River	155
	New Jarsey. 1950	3400.00
		90620.00

Case marks: WG/DG/New York.

LAW OFFICES

MAURICE J. HINDIN BARRY H. STERLING REX A, MCKITTRICK ROBERT H. POWSNER

JAMES MICHAEL WELCH RICHARD 6. SMITH RODNEY W. LOCE MARCO F. WEIGS

H. BRUCE BAUMEISTER OF COUNSEL

#### HINDIN, STERLING, MCKITTRICK & POWSNER 410 SUNSET INTERNATIONAL BUILDING

400 SOUTH BEVERLY DRIVE BEVERLY HILLS, CALIFORNIA TREMONT 8-1050

CRESTVIEW 3-1050

April 2, 1964

WASHINGTON, D.C. OFFICE

IRA 5. SIEGLER

RESIDENT COUNSEL

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of March 18, The Stasack and the Morris have arrived and both Audrey and I are very thrilled with them. My brother, Morton Sterling, hopes that you will still have some Stasacks on hand when he is next in New York. As you will remember, he was very enthused when you had the first showing but substantially all of the larger paintings had been sold at that time.

I am very sorry about the Rattner. Audrey and I arrived home to find that her mother was extremely ill and we really have not been able to settle down and make up our minds. As you know, for "small" collectors like us, this would be a major acquisition. We have always followed a policy of both of us being in full agreement before making a final decision on a painting. I know that you will understand our dilemma. Audrey still feels strongly about the black and white Rattner and I feel inclined towards the "Up From the Wilderness". I certainly do not want in any way to cause you or Mr. Rattner to lose a sale because of our indicision. We must, therefore, take our chances that perhaps someone else will purchase one or both of the paintings.

Both Audrey and I are very hopeful that her mother will begin to show some signs of recovery and that we can then settle down to more pleasurable matters. If possible, we hope to be in New York later this month.

I appreciate your patience with us and look forward to seeing you again in the very near future.

Sincerely.

BHS: ew

## THE WADDINGTON GALLERIES

2 CORK STREET, LONDON WI . Telephone REGent 1719

21st March, 1964.

Mrs. EG. Halpert, The Downtown Gallery, 32 East 51 Street, New York 22, N.Y.

Dear Mrs. Halpert,

Now that the American Embassy exhibition is over, we are preparing to send back the Marins which you sent specially for their show plus the oils which you sent us.

We would like to retain ten of the water colours for a little while plus the one sold to a musuem, and we hope that this meets with your approval. So here is a list of the twenty nine watercolours and paintings which we are unframing and packing in preparation for their return. This we will do as arranged by air, freight forward. Would you please notify us when you have insured the consignment, or would you prefer that we insured it and charged you; though you probably have a return transit insurance, and it would nost likely be simpler if you do it there.

I do not know if Mr. Mason sent you photographs or data of the American Embassy show but I must tell you that I thought it one of the best presentations that I have seen anywhere, and also that I gathered from them that it had been extremely well attended.

We hope, now we have done this introductory work, to go on doing business with you which will prove to be to our mutual advantage.

With good wishes in which Leslie joins me.

Yours sincerely Wall

P.S. To save delay we are sending herewith a certificate of authenticity, U.S.A. reimport declaration and two return invoices, which you will require for customs clearance.



## Georgetown University Law Center

WASHINGTON 1, D. C.

April 4, 1964

Dear Mrs. Halpert:

I am taking the liberty of writing to you the regard to a research paper that I am writing for a seminar in Jurisprudential problems at the Georgetown Law School where I am a third year student.

The problem deals with the development of the tariff and customs law from 1897 and the standard for the entry of art, duty free. In essence, what is art, as defined by the Congress and as interpreted by the courts --- and the art world. I am concentrating on the period from about 1913 when John Quinn made an eloquent plea for the reform of the tariff law--to the Armory show and the influst of "new art" (and the resulting puzzlement of customs officials with modern art.) I plan to strees the Brancusi case of 1928 (concerning the entry of "Bird in Flight") and the dissent in U.S. v. Ehrich (converning the works of Na arre) of 1934, as examples of judicial liberality and reform. My professor has asked me also to include a discussion of the idea that the courts and the art world might have been thinking in terms of the state as third party beneficiary for the works of art and that this might have been part of their formulation of a standard.

I had hoped that, if you could, you would be able to send on to me any comments you have in regard to this area -- and perhaps any further cases that you may know of or sources to consult.

I would be deeply grateful for any assistance. Thank you so very much.

Rochelle Meta Dubnow, 922 24th NW Washington, D.C.

MINUTED HERE SURINGE

March 28, 1964

### NIGHT LETTER CABLEGRAM

To: Micholas Brown Leicester Galleries M Andley Square London W. 1, England

SHAHN DELIVERED PIRTURES TODAY. LIST BEING MAILED MONDAY.
HALPERT, DOWNTOWN GALLERY

Frost to publishing information regarding state transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Friends of the East haten hibrary

Mr. Raymond Abel 18 Vassar Place Searedale, New York

Dear Mr. Abal:

Much as we would like to comporate with you, we have no prints available by Ben Shahm at this moment. A large retrospective exhibition has just been shipped to a London gallery and we are about to send another exhibition to the Asademy of Arts and Letters, where he was honored with the major sward for graphics.

If you are in the neighborhood next Saturday, we might obtain some additional prints from Shahm during the week. I would suggest, therefore, that you telephone before calling at the Gallery.

Sincerely yours,

EOH/tm



25 SAGAMORE ROAD WORCESTER 5. MASS. PL 3-8183 • PL 3-8184

April 3, 1964

Mrs. Edith Halpert The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

The Craft Center thanks you for your interest and cooperation in our "Prints for Collectors" Purchase Exhibition.

Some of the details of the show may be of interest to you as a participating gallery.

Attendance figures - Approximately 1,400 people enjoyed this exhibition.

Gross sales - Prints valued at \$12,820.00 were sold during the three weeks of the show.

The project was conceived as an educational public service to the Worcester community - and whether individual prints sold or did not sell - they gave pleasure to many people and developed a knowledge and interest in prints in this area.

Over 1,000 catalogs were sold and distributed and undoubtedly your gallery will be visited by many who enjoyed your fine prints in this exhibition.

Again, "thank you".

Very truly yours,

Mrs. John F. Reynders

P.S. Sorry that there were no prints sold from your gallery. They are being returned to you promptly via Budworth.

Prior to poblishing information regarding sales transactions macarchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# WYMAN-GORDON COMPANY

WORGESTER, MASSAGHUSETTS

ROBERT W. STODDARD

March 24, 1964

Miss Edith Halpert Downtown Gailery, Inc. 32 E. 51st Street New York 22, N.Y.

Dear Miss Halpert:

The O'Keeffe painting which you kindly sent up to us is being returned to you today by the Worcester Art Museum, fully insured.

We have been living with this for the last month but unfortunately it does not appeal to us more than the one which we now have. It is always difficult to appraise a picture from a black and white print and this particularly applies, I think, to Georgia O'Keeffe's work. We shall, however, keep looking.

I appreciate very much your efforts to be helpful in this instance and if you have incurred any expenses, I would appreciate your sending an invoice.

Mrs. Stoddard joins me in sending our kindest regards.

Very truly yours,

RWS/EB

Mr. W. E. Woolfenden, Executive Director Archives of American Art. 5200 WOODWATG AVENUE Detroit, Michigam 48202

Dear Bill:

At last I have found my WPA material and an waiting for your next visit to discuss this with you as there is some previous data which I think would fit into the picture as well. In any event, when you are next in New York, do come in. It is always a pleasure to see you. Best regards.

Sincerely yours,

EGH/tm

Cend. Abby Aldrich RockeFeller Folk Aut Collin.,

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permission both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be sesumed that the information may be published 60 years after the date of sale.

## MUSEUM of EARLY AMERICAN FOLK ARTS

Received from George Montgomery, Director of the Moseum of Early American Folk Arts, the following pieces:

- 1. "Mr. and Mrs. Fish", two matching portraits in segurate frames behind glass, ministure. (la and lb)
- 2. "The Royal Panlmist", painting under glass
- 3. "Charlestown Jail", watercolor under glass
- . Hourning picture, Halpertt family
- V 5. "Hassachusetts Village", collage with seawed.
- √ 6. "Seashells", painting on velvet
- 7. King of Antonio", oil painting att. to Hicks Lamaged
- 8. Spread Eagle, by Wilhelm Schissell

The above items to be delivered on Friday, July 17th to Mrs. Halpert's home im Newtons, Ct., at her request.

----

### March 28, 1964

Mrs. John D. Rockefeller III 1 Beskman Place New York, New York 10022

Expenses incurred by The Downtown Gallery in connection with restoration of Sheeler painting, CONVERSATION . SET AND BARTH.

To: Cliver Baker Associates for photographs before and after restoration

To: James J. Lebron for transportation of painting to and from N. N. Watherston

To: Beydenryk for freeing

To: Margaret N. Watherston for restoration

68.00

10,00

450.00

Exchy Chuch reca

4/2/64

TEL. BARCLAY 7-8215 39 CORTLANDT STREET NEW YORK 7, N. Y.

\*THE DOWNTOWN GALLERY Mr. Tracy Miller 32 East 51st Street New York, New York 10022

Dear Mr. Miller:

Re: Your letter of April 1st,

Thank you for your letter. The clippings which you reported missed have been taken up with the individual readers involved.

While the human element involved in reading precludes our finding 100% of the clippings appearing in print, we endeavor at all times to provide the highest percentage of those which do appear.

In order to increase your volume of clippings received, we have set up a series of alerts to all our readers.

Thank you for bringing this to our attention.

Sincerely,

LUCE - ROMEIKE

Victor Carison

VC/mm



researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be combined after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published followers after the date of sale.

- 2 -

Tate Callery. Therefore, we were grateful that Davis could be represented with the picture you can. He was very pleased that he was awarded a prime in Chicago so shortly after the Pennsylvania Academy - and perticularly at this Stage of his career, after he had received the majority of the major primes. It is always most gratifying to an artist to Tool that he has a continuity of recognition through absential gradientions.

Detroit Art Institute Detroit 2, Michigan

And so, my thenks - and best regards.

Dear bir. Kingman:

Sincerely yours,

Masn't it an entertaining coincidence that Mr. Shenericki was on hand to stock up the Toye college? Me was very kind and recursed to the Gallery entrouse to the almost and toted the package. As a catter of fact, I very much enjoyed meeting him and his wife. They are delightful people and yeary estimatestic about what is being done at the Art Distitute.

EOH/tm

As I emplained to you, Till CRITIC is organized for excitation at the Morld's Fair in 1965 and we are very easer to be that trained in the Comthey Exhibition, despite the fact they Danzen to the Sunday Times expressed highest ten vehers the notice that the that that there was no need to have art at the fair onless it is sent for coursens, buy, as I gotting weary of the vidioscuptains that goes on in the ort creek. If the Institute decides to sequire the Deep and I you proter in ture the material in advance, I can do d you a rhort recommence. Distinctivity, the critical portrayed to Poyet Cortises of the the the loss the artists of the Poyet at the section ring the 1989s and one violability ore over he not are art, localto or Ameriour. The nonecone olige are sections forevered previous. Se see as els atransia trans (see are tier of the first are the figure and the first fine the best fine to be a see that the best are the first are the firs . the district of the art of the analysis of the second of I'm weeturing a catelog of an activities hill here that you is which this is illustrated. Uples of the names I so sould be interested to the land outslogs both find the with returnmention and in the control of the voltage with the light of the maye at sent of chiral and one of the college of the new or it there in our posteration row), the compared in which as ordered in shows but there are a number of them owed to parent about the, Philadelphia, waters. Phillips, "deign, Oh Lead to Later to well at a few paires onliedtions to Pitteburgh, mertions and the hane communition, if you are planning to now so, have estupo to like I temis equit's east to moisidiffer on o's avad more meterial, but no double you will need to end through our chotographic records which include all challe to which he worked, satisfy from 1908 to the late 1970s show he died. Do. 's josebeak at the fociere diesum in The Gagne is planning an extraction in 1965, but I'm sure the dates can be arrenged so there is no conflict. In any event, I hope to see you long before your pleas are set and also went to oall your attention to the fact that I sent a small group of pathtings to the bonald formin dalliery, where he clams to have a modest exhibition in the mean future, so were obliged to only the earlier examples and others which we could not spare at this

In closing, I want to thank you for your cooperation in landing the Stuart Dayis painting to the Chicago Art Institute. The only other large carves we had was purchased by Mr. Power of London during the exhibition at the

researchers are responsible for obtaining writen permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an exist or purchaser is living, it can be assumed that the information may be published 60 years after the date of table.

April 4. 1964

Miss I. E. Braeger Allen-Bradley Company 136 West Greenfield Avenue Milwaukee 4, Wisconsin

Dear Miss Brager:

As we do not represent the Feininger estate, I had to obtain the valuations you requested elsewhere, thereby causing the delay.

I have been advised that the group of which you sent me photographs was "selected by someone with very good taste", and that the insurance valuations on these should range from \$3500. to \$4000, the latter figure on the more colorful examples.

In the case of the two Stuart Davis paintings presented by Mrs. Bradley to the Milwaukee Art Center, I will be very glad to open our books to a member of the Internal Revenue Department to substantiate the small increase from the 1959 to the 1961 figures. At this date, the prices are considerably higher, based on the continuity of sales, with an increase in prices every year for paintings of the quality and size of the two paintings. While the reputation of Stuart Davis as one of the leading artists in the world has been consistent for a great many years and the fact that he is still awarded major primes (the most recent at the Pennsylvania Academy and at the Art Institute of Chicago) certainly substantiates the annual increases and I can refer you to the latest article, which appeared in the London Sunday Times color magazine section on January 26th, 1964. However, I repeat that I will be very happy to show our sales invoices to a member of the Internal Revenue Service as proof of the increase between 1959 and 1961, with a much larger rise subsequently.

Sincerely yours,

BOH/tm

April 4, 1964

Mrs. Neil Rosenstein 3 Beechwood Road East Bills, L.I., New York

Dear Mirlaut

Thank you so much for sending the final payment for the Zorach sculpture. I am happy that this account is finally closed and that we can make the last payment on it to the artist.

Very best regards to you.

Sincerely yours,

BOH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be suphished after a reasonable search whether an artist or archaes is living. It can be assumed that the information my be published 50 years after the date of sale.

Prior to publishing information regarding sales transscrious, researchers are responsible for obtaining written permission from both actial and prochaser involved. If it cannot be established after a reasonable search whether an actist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

March 24, 1964

Mr. Joseph Peters 219 East 48th Street New York, New York 10017

Dear Mr. Peters:

I have finally obtained the information you requested. As I mentioned, there is only one dealer who had continuity with the work of Horace Pippin and he has just given as an insurance valuation of \$3500. for COTTON PLANETION, 1944 - and I would use this figure for insurance.

Best regards.

Sincerely yours,

BOH/tm

March 19, 1964

Mrs. Eugene Rosei 185 East Palisade Avenue Englewood, New Jersey

Dear Mrs. Rossi:

Much as we would like to be of assistance to you, we would not have any contacts which could be helpful in connection with the painting you describe. It has been our policy always to concentrate entirely on the work of American artists.

With the many, many galleries now in New York, several of whom deal in work by European artists, I'm sure you will have no trouble finding someone to guide you.

Sincerely yours,

Tracy Miller

ier to publishing int searchers are respon com both artist and podabilished after a rear reluser is living, it

neer is living, it can be assumed that to published 60 years after the date of

KIMMEL & YOUNG, INC.

PLUMBING AND HEATING

Anale 2 7-Cy

502 SD. GARPIELO AVE ALHAMBRA, CALIF, TELEPHONES AT 3-3243

- We Service"

The Doundon Joelen 32- 5.51 St. Men york, N. 4

Der Sie. Interstellie Sommer Ramie Drowings by Shahn, guen, Rivers, Olivain or Levin

Seo. young

The National Institute of Arts and Letters



633 WEST 155 STRAKT . NEW YORK, N.Y. 10032

March 19, 1964

Dear Edith,

As I told you over the phone, Ben Shahn will receive the Gold Medal for Graphic Art of the National Institute of Arts and Letters at our May Ceremonial on May 20th. An exhibition of honors and awards and newly elected members will open that afternoon, to run through Aug.31st.

We should like Ben Shahn to be represented by graphic art to cover 29 linear feet including spacing. Thorn's Express will pick up material in the New York area on April 30, and works sent by railway express collect should be here by then.

Very sincerely yours,

Felicia Geffen

Assistant Secretary

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

#### LOUISIANA STATE UNIVERSITY COLLEGE OF ARTS AND SCIENCES BATON ROUGE 3. LOUISIANA

DEPARTMENT OF FINE ARTS

April 3, 1964

The Downtown Callery 32 East 51th Street New York, New York

Dear Director:

We have arranged with W. S. Budworth and Son., New York to handle the handling and shipping to and from the LSU Union Art Gallery, Louisiana State University, of art works from the New York area destined for the Painting and Sculpture Invitational here April 28 to May 26, 1964.

The artist's work from your gallery, Zorach's The Grew Rabbit, will be picked up and shipped by them as soon as possible. We will be sending your gallery copies of the exhibition catalog when it is ready. We plan to have the work repacked and ready for return shipment to the New York area by Monday, June 1.

Thank you very much for your very kind assistence with this exhibition.

Sincerely,

Russell Guirl, Exhibition Director

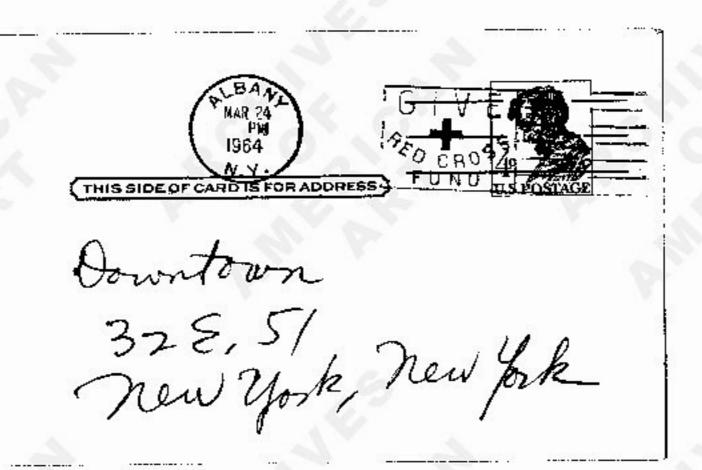
RG/cmh

MRS. NEIL ROSENSTEIN 3 BEECHWOOD ROAD EAST HILLS, LONG ISLAND, NEW YORK

De wish to Express ru thouts for your Kirdness and corplication.

> Best regards, nuciain

Please note the check is deten april 1st.



March 19, 1964

Judge Joseph E. Gold Court of Common Pleas No. 6 City Hall Philadelphia 7, Pennsylvania

Dear Judge Gold:

Much as I would like to be of immediate assistance to you, I have no record of the Kuniyoshi gouache which you own. Will you therefore be good enough to send me a photograph, indicating the dimensions and date as well as the gallery from which you purchased this painting. I might be interested in taking this picture off your hands. As a matter of fact, if your taste has changed, I would be interested in acquiring any of the paintings which you purchased from us

tween 1952 and 1959.

Sincerely yours,

FGH/tm

#### HARRY L. BRADLEY

CHAIRMAN OF THE BOARD
ALLEN-BRADLEY COMPANY

MILWAUKEE 4, WISCONSIN

March 25, 1964

Miss Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

In 1954 the Bradleys purchased a number of Feiningers from Curt Valentin Gallery. Because this gallery is no longer in business we have been unable to get current valuations on these pictures. They are:

"A Recollection"		1952
"Atmosphere"		1951
"The Lighthouse"		1949
"Mysterious Urgency"		1952
"Pink Cloud"		1952
"Street in 'E'"		1952
"Sky"		1952
"Windelouds"		1950
"Without Words"	-	-1947

We are enclosing photos of these watercolors, with identification, etc., on back of photos, and wonder whether it would be possible for you to give us present day valuations. Two of these pictures are going on exhibition next week and we would like to be sure they are adequately covered with insurance.

Any assistance you can give us will be greatly appreciated.

Very truly yours,

Secretary to Mr. Bradle

I.Braeger

Sus photos of presents.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be sestaned that the information may be outhinhed 60 years after the date of sale.

March 21, 1964

Mr. Sherman R. Lee, Director Cleveland Museum of Art East Boulevard at Bellflower Road Cleveland 6, Ohio

Dear Mr. Lest

I have just discovered that the Dove painting entitled STARRY HEAVENS, which was consigned to the Cleveland Museum on Movember 9th, has not been returned to us and an somewhat troubled since you informed me that you did not intend to retain this painting. Naturally, I hope it did not go astray in shipment, but as writing to shook with you so that I may relax about the matter.

I hope you will be in New York soon again to select another example for consideration. Meanwhile, do let me hear from you please.

Best regards.

Sincerely yours,

BOH/tm

### MARION KOOGLER MCNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

19 March 1964

Dear Edith:

I cannot tell you how very much I appreciate your generous letter apropos Pascin. Quite the contrary of avoiding a trip to New York. I look forward eagerly to being with you and discussing the project. By that time I hope to have the Van Dyck proofs from Meriden Gravure to show to you.

I am planning to be in New York the week of 12
April, and I hope you will be in residence during that
period?

You have again all best regards, and my warmest thanks.

John Palmer Leeper

Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York, New York



## THE UNIVERSITY OF OKLAHOMA

NORMAN · OKLAHOMA

March 26, 1964

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Miss Halpert:

Thank you for your very kind letter concerning the Young Talent Exhibition catalog. Your comments are very much appreciated. In the future, we certainly will try your suggestion of publicizing on a national basis.

Incidentally, you may not remember, but our museum collection includes a Davis, O'Keeffe, Rattner, Shahn and Weber painting. Enclosed are some postcards and our calendar.

Thank you again very much for your interest.

Sincerely yours,

Sam Olkinetzky

Director

Museum of Art

50:jm

Last thing.

The mute pains of the reary the

har har

April 4, 1964

Mr. Oilman K. H. Hn 926 Bethel Street Homolulu 13, Haumii

Dear Mr. Hut

I am sorry to be so late in acknowledging your letter, but I have been out of town and it has just been called to my attention.

Indeed, I would be very glad to cooperate with you and will wend you color slides as soon as our photographer (who is, at the moment, overwhelmed with work relating to the World's Fair) can spare the time to make these slides for us. Meanwhile, the pertinent data appears below.

As we have never prepaid a shipment to Honolulu or elsewhere, I will quote an approximate figure for shipping charges. We will pay for the packing, crating, etc. so that the charge to you will be considerably reduced.

I certainly hope that you will honor Isami Doi by making your first art purchase a painting by this outstanding artist. I'm sure that you, like others who possess his work, will find it a pleasurable experience.

Sincerely yours,

EM/tm

LOW CLOUDS OVER KAUAI 1962 50mbo" \$800.

NEW YORK 22

March 30th, 1964.

Deer Edith,

I am just back from a few days in Williamsburg over Easter and found my Sheeler painting here. I am so pleased with it and think the frame looks very well. It is good to know that it is now in first class condition and ready to enjoy. It will go off to the loan exhibition at the Brearley School immediately and then out to my little modern gallery in Tarrytown. I enclose herewith my check for \$536 made out to your order. Thank you so much for all your help in arranging this for me.

I am sorry not to have been in to see you recently. Somehow my schedule has been so full that I have not had time to enjoy any visits to galleries.

With best wishes to you and again my thanks.

Always sincerely,

Blanchette Pockefelle

Mrs. Edith Gregor Halpert, Director, The Downtown Gallery, 32 East 51 Street, New York 22, New York. March 27, 1964

THE DOWNTOWN GALLERY, INC. 32 East 51st Street New York 22, New York

### Gentlemen:

We want to thank you for the opportunity to rent Painting #541 - Mother and Child, Circa 1840.

This painting has been returned, and immediately upon receipt of same, we wish that you would advise us and send us the necessary invoice for rental charges.

Sincerely,

David T. Flaherty Advertising Manager

DTF/dw

MRS. HERMAN SPERTUS 70 GLADE ROAD GLENCOE, (ILLINOIS

March 23, 1964

Mrs. Edith Halpert The Downtown Gallery New York, New York

Dear Mrs. Halpert:

It was so nice for us to see you and the Rattner show, even though it was hurriedly for us. We were uneasy about our flight that afternoon because snow in Chicago made unlanding uncertain. As it was, we had to wait till morning. It's a beautiful exhibit.

I am enclosing two photos of our Rattner paintings and we would appreciate an official evaluation from you.

"Prairie Landscape" is earlier than the Moses we purchased from you, and probably dates from soon after Abraham's University of Illinois period. If you need the date, ask Abe or write us and I'll try to get it from Herman.

If you can, we would appreciate an early reply because we're losning the Moses out in a couple of weeks.

We've been remiss about a Fine Arts policy for our paintings and sculpture and I'm anxious to get at it.

Thank you very much, and warm regards.

Sincerely,

Van -

March 21, 1964

Miss Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Miss Ruben!

Indeed I will be very pleased to cooperate with you and will find what we consider outstanding examples by Demuth and Marin. You did not state whether you wanted one painting my each or more. Won't you please let me know, so that I can send you the necessary data shortly.

For your information, the Gallery is closed during the months of July and August and, if you plan to open your exhibition on the lat of September, I would suggest that the pick-up be made the latter part of June, as we will not be open until after Labor Day.

I shall swait word from you before making the selection.

Sincerely yours,

ROE/tm

March 24, 1964

Mr. Harlan Kessel Sales and Promotion Manager University of California Press 2223 Fulton Street Berkeley, California 94720

Dear Mr. Kessel:

I have just come across some correspondence that passed between Mr. Zac L. Mesver and Frederick S. Wight and, as suggested, as writing to you directly.

We would very much like to have 100 copies of the Arthur Dove catalog & \$1.20 each.

Would you be good enough to ship these to us, together with a bill? Thank you for your courtesy.

Sincerely yours,

BOH/tm

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an unist or inchaser is living, it can be assumed that the information ay he published 60 years after the date of sale.



March 31, 1964

Mrs. Herman Sportus 70 Glade Road Glancos, Illinois

Dear Mrs. Spertus!

It was so good to see you and Mr. Spertus and of course I was delighted that you had the opportunity of viewing the Rattner exhibition, which we are obliged to extend for a fifth week because of the tremendous interest. Abe and Esther are very happy about the reviews and the unexpectedly large sales - both of which indicate that there are enough institutions and individuals extent whose judgment and individual teste is not affected by the ballyhoo which has been current for the past few years.

I am now supplying the information you requested. My suggestion is that you place an insurance valuation of \$ 5000, on the Rattner painting PRAIRIE LANDSCAPE, size 40x30.

I hope that your visit to New York will be repeated soon in the future. It is always so nice to see you and Mr. Sportus.

Sincerely yours,

BOH/tm

cher to publishing information regarding sakes transactions, ensearchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be secured that the information may be published 60 years after the date of sale.

March 21, 1964

Rev. Anthony Lauck, C.S.C. University Art Gallery University of Notre Dame Notre Dame, Indiana

Dear Father Lauck:

The Rattner exhibition now current has been keeping us so busy that I have had little opportunity to attend to my dictation.

This letter is an acknowledgment of the receipt of the paintings lent to you for your Folk Art exhibition. Everything arrived in good condition with the exception of the pair of portraits, which are slightly damaged. If your insurance coverage
included this consignment, would you be good enough to report
the damage to your broker and suggest that he communicate with
us, so that we may make arrangements for the needed repairs.

I trust that the exhibition was a success and would very much like to know how it was received. My very best regards.

Sincerely yours,

FOH /4m

Josh hunt hipe (950.)

Dec Y3 3/5/64 and in washington among older
people as well as students. The
document towns of the pountings recently
in love at the hosinal Palleng from
the measure of modern and were
very well attended. In only ask,
"How hid the new style of painting

17 would mean a great deal to Love your Edlestim at the Corcovaer and you comed feel tot the piteres are in a well-estateshed masser we the position to people from all over the where people from all over the



REVUE INTERNATIONALE D'ART MODERNE . INTERNATIONAL MAGAZINE OF MODERN ART . RIVISTA INTERNAZIONALE D'ARTE MODERNA . INTERNATIONALE ZEITSCHRIFT FÜR MODERNE KUNST

March 19th, 1964

Downtown Gallery 32 E. 51

NEW YORK C.

Directeur: E. GOLDSCHMIDT 19, rue de la Madeleine Bruxelles Tél. 13.00.63

Dear Sire.

We wish to inform you that we are now preparing the 16th issue of our magazine which should be ready by the end of May for the Venice Biennale and the Kassel Documents.

This issue will be headed by an important article "The Object of Art"by Georgine Ocri, of 24 pages with many illustrations, 5 of them in color, all reproducing works by American artists.

We presume thus that you might be interested to advertise in this issue and we give you herewith the advertising rates:

1 page .... \$ 160,-1/2 p. ... \$ 90,-1/4 p. ... \$ 50,-

In view of the importance of the above mentioned article, we have also the intention to place the American adm at the head of the advertisement section.

We beg you to send us the text of your advertisement as early as possible, as to allow us to send you in due time, a proof for 0.K.

Yours Sincerely

for QUADRUM The Director

E. COLDSCHMIDT

QUADRUM

est publié par

L'ASSOCIATION POUR LA DIFFUSION ARTISTIQUE ET CULTURELLE (A.D.A.C.) A.S.B.L. Société auxiliaire du Palais des Beaux-Arts, 10. Rue Royale, Bruxelles

by a Revenue Agent on audit if the program originally proposed, with the modifications that have resulted from the Service's consideration of the problem, is adopted.

(9) We were not aware that any items in the collection had in fact been sold, but if the sales you mentioned are explainable, I do not see how they could seriously affect the accuracy of the statements already made.

Very truly yours,

Jan M. Stalling Je

Frederick Baum, Esquire Rubin. Baum and Levin 598 Madison Avenue New York, New York 10022

Enclosures CC: Vincent H. Maloney

March 11, 1964

Mae. N. Orilichess Galerie Goard 36, Avenue Matignon Paris 8, France

Dear Mas. Grillehess:

I am so glad that you are coming to New York very shortly. It will be a great pleasure to see you again.

I think it would be inadvisable to bring along any additional Ottowers at this time. No doubt he told you that I am planning to move from these premises in the near future and therefore would prefer to have no further consignments as the less I have to transfer from one place to another, the less nervous I will be about transportation and all the responsibilities involved.

Besides, there is very little time before we close for the summer (July and August) and we will no doubt have to close for an additional month prior to that to get settled in the new quarters.

I enjoyed meeting Ottesen and was glad to see the small paintings. Furthermore, now that the price adjustment had been sade by you, we hope to move some of the paintings, but certainly during the following season, we will be active and will be glad to have additional work.

Meanwhile, I swait your forthcoming visit and look forward to seeing you. The gallery is closed on Mondays and there is no one here to accept messages. Therefore, I would suggest that you call after 10 a.m. on Tuesday the 6th and please reserve the evening if you can as I would love to have you here for dinner for a good talk, uninterrupted by phone calls and people. In any event, I will hold that evening open.

A bientot,

EGR/tm

March 31, 1964

Dr. O. Stuart Hodge, Director Flint Institute of Arts 1120 East Kearsley Street Flint J. Michigan

Dear Dr. Hodget

In referring to the receipt of the four paintings we consigned to you for the exhibition THE COMING OF COLOR, I noticed that the Euriposhi was listed with a selling price. This was a missake as the painting had been previously reserved and has now been paid for.

Since you had asked for it originally, we arranged with the institution which purchased the picture to let it be included in your exhibition, where it can remain until the closing day and can either be returned to us directly with the others or can be shipped to the buyer if it is not inconvenient to you. I merely mented to advise you that it is not for sale and should have been marked accordingly on the consignment. Fortunately, this notice will arrive before the exhibition opens, so that there will be no embarrassment. Again, this will in no way interfere with your plane as the buyer understands that it will not be shipped to him until after May lat.

I hope your exhibition is a great success. Also, if a catalog is published, would you be good enough to send me two copies. Thank you for your courtesy.

Sincerely yours,

BOH/tm



March 24, 1964

Miss Edith Gregor Halpert The Downtown Gallery 32 East 5-1 St. St.

New 408 to 22

hear Mis Halpert,

May thank you for your kindness and courtey in sending the photographing abraham Rallners painting Lenjoyed looking at them and studying them. While How the photographs donot do justice to the Batterers

from returning them by neured parcel post, Today, Kept them, overlong I am sure, but Rurehed to show them to reveral friends. Since, it is doubtful that trusy enjoy the pleasure of this current extitation fwill be so happy to come to your gallery at my just opportunity. Long ago, & purchased a lithograph of the Seeters - which was a gift to a friend and

has always been exipoged. again, Thanking you for your courtery Amercly My ron Wood

Devilor Other 57

Near Edith, What a pleasant surprise to hear you on the phone the other night with "holiday greatings". I was still trying to digest the matzoh which we are forced to lated by our orthodox 13+11 year tofola. We even have chocolate Grantzoh, if you can believe it! all that Locus pour, combined swith the fact that I have a slipped steet in the neck, I course quette share a painful right phonester + our depressed me no and was doubly pleased the hear from you, and to know relate loves me. thought she season was t in the past couple of

# ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

24 March 1964

Mrs. Edith Halpert The Downtown Gallery 32 East51st Street New York 22, N.Y.

Dear Edith:

Bill Dole is home and is having a show at the Rex Evans Gallery, besides this one just finished in Berlin. The reviews and sales in both have been great. I am planning on showing him in September and want to keep you informed of plans.

How are you --we wish you would come out again-Best wishes for a hpppy bunny day,

nearchers are responsible for obtaining written permission on both artist and purchaser is walved. If it cannot be stablished after a reasonable search whether so artist or neclaser is living. It can be assumed that the information sy be published followers after the fate of sale.

Gentlemen,
Please send me any Catalogues
Which are grantable at am
particularly interested in the
Works of Robert Ossborn.
Thank you.

Margaret Mchride
40,40 San Felixe, 220
Houston, Texas

## THE CHASE MANHATTAN BANK

Rockefeller Center Branch

30 Rockefeller Plaza, New York, New York 10020

April 2, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

In reply to your letter of March 31st to Mr. Sloane, who resigned from the Bank, according to our records we have two custody accounts for you, namely, your personal custody account in your name together with the corporate custody account for The Downtown Gallery, Inc. We have no record of a custody account in the name of the 32 East 51 Street Corporation to which you refer in the first paragraph of your letter.

There are no Treasury Bills deposited in either your personal custody account or the custody account for The Downtown Gallery, Inc.

However, in The Downtown Gallery, Inc. account there are deposited \$40,000 Treasury bonds, 3-3/4% due May 15, 1966.

In your personal custody account, the following are held along with Series "E" Savings Bonds:

> \$4,000 U. S. Treasury Notes, Series A 4-3/4% due May 15, 1964 Treasury Bonds, 2-1/2% due March 15, 1970 \$10,000 Treasury Bonds 3-3/4% due June 15, 1983

If you have any questions about this, please let me know.

Sincerely,

Donald F. Eggleston

Estate Planning Officer

### UNITED STATES INFORMATION SERVICE

### AMERICAN EMBASSY

LONDON, W. 1,

American Embassy Grosvenor Square, W.l.

March 25, 1964.

Dear Mrs. Halpert:

Many thanks for your letter. Mr. Waddington has collected the paintings and he will be letting you know soon about when they will be returned.

There is no doubt at all about the fact that the show was well received by the public. Because of the previous showing at the Waddington Galleries, however, there were only two reviews. One I have already sent to you; the other is enclosed here. Aside from this press notice, we know from the comments of many of the estimated 3,000 people who saw the show that they were much impressed, particularly by the oils, which they knew so little about. There is no doubt in our minds at all that the show contributed importantly to increase British knowledge of American painting. I myself feel it was particularly important because, although the British have been very keen to show some of the newer people in American art, they have all too frequently skipped over some of our masters. But you know this better than I do!

Which brings me to the real subject of your letter. I was most interested to have your thoughts about a possible Stuart Davis show. As an old admirer of Stuart Davis's work, I have lamented with our British friends the fact that he is much too unknown here. It was terrific that Robert Fraser was able to work with you to acquire the painting for Ted Power. I would like very much to have one of the many catalogues of Davis retrospective exhibitions to have a truly accurate idea of his overall career.

I would very much like the idea of having a Davis retrospective show here at the Embassy. The problem, as you know, is the packing and shipping charges. Would you permit me to talk to my colleague, Darthea Speyer, in Paris about this project? It is entirely possible that she might want it too, or be able to find a French sponsor. Perhaps you have already made approaches to Paris. In any case, we stand ready to collaborate with you on

/OVER ...

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22. N.Y. more to probleming information regioning sakes transactions, retearchers are responsible for obtaining written permission from both artist and purchases invalved. If it cannot be established after a reasonable search whether an artist or archaese is living, it can be assumed that the information may be published 60 years after the date of rate.



March 20, 1964

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York City, N. Y.

Dear Mrs. Halpert:

On Thursday evening, April 2, an interview with Abraham Rattner will be heard on our weekly program "Art Voices on the Air" at 9:30 P. M. over WABC-FM, at 95.5, and we are sure you will want to listen.

It is Mr. Akston's suggestion that you might want to alert Mr. Rattner's clientele and patrons of his work from your own mailing list. They would undoubtedly be interested in what he has to say about art. If you wish us to provide the post cards, please let Mr. Akston know, and we will forward them to you immediately.

Most sincerely,

David Ebin

Producer

"Art Voices on the Air"

researchers are responsible for obtaining written permission from both artist and prechaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Merch 19, 1964

Mr. Otto Wittmann, Director The Toledo Museum of Art Monroe Street at Scottwood Avenue Toledo 1. Onio

Dear Mr. Wittmann:

Thank you for your letter.

I was agreeably surprised with the success of your exhibition, as your record is unusually high. I believe the City Art Museum of St. Louis is the only institution that equalled this. As a matter of fact, I think it would be an excellent idea to publicize your exhibition and possibly stimulate other areas of the country in making greater effort with the idea of adding to the local art possessions. In any event, I want to congratulate you.

It has been a mighty long time since I have had the pleasure of seeing you in New York. How about coming in to say hello?

Sincerely yours,

BGH/tm

OFFICE OF THE PUBLISHER

April 6, 1964

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York 10022

Dear Mrs. Halpert:

As you already know, the May number of the ART gallery will be a special Awards Issue. It will give a comprehensive coverage of the 1964 awards made by the Guggenheim International, the Pennsylvania Academy and the American Academy of Arts and Letters. We will be reproducing color plates by your artists, Stuart Davis and Ben Shawn. Now that the ART gallery has the widest art readership in the United States, this presentation will be of tremendous value to your gallery.

We have found, when reproducing works by a particular gallery's artist, that the gallery often wants to make special mention of the artist in the same issue in the form of an advertisement. A short time ago we neglected to inform two different galleries and frankly they were upset because we didn't sell them an ad. This was an odd surprise. Therefore I am writing to tell you of this and to give you an opportunity to reserve space if you so desire Please do so immediately as this issue is pretty well filled now.

Whatever your decision we are pleased to be able to give you this special publicity and we feel certain that this extra added service will make our friendship even firmer.

Cordially yours,

William C. Bendig

Publisher

WCB:ab

going to cost a bloody fortune. The Roma. Academy is giving the Davis Color plates. You'll book beautiful! The Davis Color plates.

Mrs. Richard Ettlinger 125 Kaple Avenue Highland Park, Illinois

Dear Mrs. Ettlingert

Forgive we for not having answered sooner, but I have been awaiting a painting from Ben Shahm to fit in with the budgeted figure you listed and unfortunately, there has been considerable delay. I am now enclosing a photograph of this and trust that it is not too late for submission. The title, sime and price are listed below.

I am sending this letter air mail and would appreciate an immediate reply from you. Many thanks for your patience.

Sincerely yours,

BOH/tm

B. FREEMAN, D.D.S.

April 5/64

Vear Edith -Treewood the paintings yesterday and they are a joy to behold. Hewever, if you feel that at any time I am too far behind in payments - pliere lit me know. In Nex can probably he best way to settle The matter would be to return one of the paintings - it would break my heart, but I would understand the necessity. - I had not realized this you were moving. Please let me know evenyou do so that I can sud my chance to Keir

March 24, 1964

Luce Building Tepeka, Kansas

### Gentlemen!

Please note that what you are sending us are merely general calendar listings for our exhibitions, such as appear in the New York Times, Tribune, The New Yorker, etc. We are receiving no clippings of actual reviews or publicity from you, despite the fact that friends and climats send us these from newspapers all over the country and from Europe.

I'm sure you will agree that it is beginning to seem ridiculous for us to pay for your service only to have continual calendar listings sent when obviously it doesn't cost anything to have the worthwhile material sent by friends who happen to spot the items here and there.

May we hear from you?

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halport

Prior to publishing information regarding sales transactions, respectbers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resemble scarch whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

1000

JUDGES' CHAMBERS
COURT OF COMMON PLEAS NO. 6
CITY HALL
PHILADELPHIA 7

JOSEPH E. GOLD

March 26, 1964

The Downtown Gallery 32 East 51st Street New York, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

In accordance with your recent request, I am sending you a photograph of the Kuniyoshi. The dimensions of the painting are 13" x 21½". The mat 1s 1-1/8 and the frame app. 3½". The painting is dated '41.

Sincerely young, Jo Col
JOSEPH E. GOLD

JEG/s1

Rnc.

MERMAN C, BIEGEL
THOMAS E, JENKS
C, RUDOLF PETERSON
JOSEPH G, BLANDI
VALENTINE BROOKES
VINGENT H, MALONEY
GEORGE P, LAMP
RALPH S, GAYTON
JOHN P, LIPSCOMS
ALFRED M, OSGOOD
JOHN A, CARDON
FOBERT W SULLIVAN
JOHN M, SKILLING, JR,
GEORGE W, BEATTY
CARRINGTON SHIELDS
HERBERT L, AWE
RALPH I, PETERSBERGER
WILLIAM T, GIBS, III

COUNSEL FLOYD F. TOOMEY FREDERIC P. LEE RALPH A. GILCHRIST

ARTHUR H. KENT (1894 - 1960)

LAW OFFICES

LEE, TOOMEY & KENT 1200 EIGHTBENTH STEEH, N. W.

WASHINGTON, D. C. 20036

HINGTON, D. C. 2001

FEDERAL R-4958

March 19, 1964

CABLE ADDNESS "LEETAK"

ASSOCIATED IN PEDERAL MATTERS

KENT AND BROOKTS
IBOO INTERNATIONAL BUILDING
ST MARY'S EQUARE
SAN PRANCISCO, CALIFORNIA 94108
TUKON 1-7830

VINCENT H. MALONEY 655 MADISON AVENUE NEW YORK, N. Y. 10021 TEMPLETON 8-7240

POBERT W. SULLIVAN 1700 BROADWAY DENYER, COLORADO ADEDE 292-1880

> BRUSSELS OFFICE: 4 PLACE DE LOUVAIN OR. F. E. E. VANTOMME RESIDENT ASSOCIATE TEL 17-07-03

Commissioner of Internal Revenue Internal Revenue Service Vanhington, D. C.

> Ro: Mrs. Edith Halpert and The Downtown Gallery, Inc. 32 East Slat Street Now York, New York 10022

Mir:

Reference is made to our letter of February 34, 1964 relating to a request for ruling proviously filled on behalf of Mrs. Halpert and The Downtown Gallery, Inc. is our letter certain additional information was furnished in response to your request of January 15, 1864. In that connection you are further advised as follows:

- (1) A detailed breakdown of the costs to The Downteen Gallery of each of the several items to be denated by it to the Corcoran Gallery of Art and a similar breakdown of the costs of the items remaining in the investory of the Downteen Gallery unfortunately are no longer available. We have, of course, previously submitted aggregate costs for each group, and since many of the items were acquired as early as the 1930's a redetermination of individual costs would be difficult and time communing.
- (2) As previously stated, The Dountons Callery has given or leaned items to over 200 institutions. There is attached hereto an incomplete, itemized list of leane or gifts to about 200 such organizations during the period 1965-1963. Approximately 26 per cont of the institutions listed also purchased items from The Dountous Gallery during this period.

One final illustration in this same connection: The Hentelair Art Massen, Mentelair, New Jersey, is currently Prior to publishing information regarding sales transactions, rescatchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

# Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissio from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be sammed that the information may be published 60 years after the date of sale.

## THE MUSEUM OF MODERN ART

**NEW YORK 19** 

11 WEST 53rd STREET TELEPHONE, CIRCLE 5-8900 CABLES, MODERNART, NEW-YORK

April 3, 1964

Dear Edith:

I took Louise to the opening yesterday, and we were very sorry to have missed you. The show looks fine and almost all was unfamiliar to me.

I do want to thank you for your help with the Kuniyoshi. I am still waiting to hear from the gallery in the mid-west.

My very best.

Sincerely,

William S. Lieberman

Mrs. Edith Halpert Downtown Gallery 32 East 51 Street New York, New York March 31, 1964

Mr. James R. Stoane The Chase Memhattan Bank Rockefeller Plana at 49th Street New York, New York 10020

Dear Mry Shoenet

I am quite confused as to what Treasury Hills are now held by The Downtown Callery, the 32 West 51 Street Corporation and my own personal account, Edith C. Malpert.

Because of the change in bookkeepers, our records are misfiled and I would therefore appreciate very much a detailed list from you. Many thanks.

Sincerely yours,

BOH/tm

am both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or network is living, it can be assumed that the information be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

....

Mhr		
La L	Wohn #s	500 rz

Apral 3,1964

Desr Mrs. Halpert:

Thank you for your appraisal of the Rattner "Prairie Landscape" In our letter we asked also for the evaluation of the Moses we purchased from you. Could you please send that on, by return mail, if at all possible. We're trying to get the values, before we send the Moses out for a show,

Thank you again for your attention. We're glad the beautiful show is so successful. Same

March 6, 1964

Mr. Robert Richman, President Institute of Contemporary Arts 1630 Crescent Flace, N. W. Washington ?, D. C.

Dear Mr. Michman:

As I advised you on February 2nd, the Ben Shahn painting, INTEORATION, was to have been shipped to the Des Moines Art Center in Des Moines, lows on or about March 1st. I wonder whether the necessary arrangements have been made in this connection. If not, would you be good enough to order this shipped at once as I have promised Mr. Thomas Tibbs, the Director that it would at the Art Center the first week in March. I shall be most grateful to you for your cooperation.

I would also like to have the Stuart Davis PUNCH\_CARD FLUTTER #3 returned to us as indicated in the same letter - before your closing date and would appreciate very much having it sent to us immediately.

From what I hear, your exhibition is most successful and I am very happy to have the opportunity of cooperating with you.

Sincerely yours,

EGH/tm

HEMMAN C. BIEGEL
THOMAS E. JENNS
C. RUDDLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE F. LAMS
RALPH S. GAYTON
JOHN A. LIPSCOMB
ALPRED M. OSGDDD
JOHN A. CAMDON
ROSERT W. SULLIVAN
JOHN M. SHILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERSERT L. AWE
RALPH J. PETERSBERGER
WILLIAM T. GISS, TX

COUNSEL FLOYD F. TOOMEY FREDERIC P. LEE RALPH A. GILCHRIST

ARTHUR H. KENT (1884-1980)

LAW OFFICES

LEE, TOOMEY & KENT

WASHINGTON, D. C. 20036

PRIMIAL B 4858

March 27, 1964

ASSOCIATED IN PEDERAL MATTERS

CABLE ADDREES "LEETAK"

KENT AND EROCKER 1600 INTERNATIONAL BUILDING ET MARY'S SQUARE EAN FRANCISCO, CALIFORNIA 64106 YUKON 1-7830

> VINCENT H. MALONEY 635 MADISON AVENUE NEW YORK, N. Y. 100E1 TEMPLETON 6-7940

ROBERT W SULLIVAN 1700 ERDADWAY DENVER, COLORADO SOZO2 192-1950

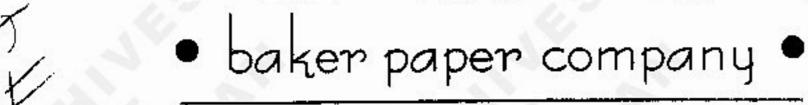
> SHUSBELS OFFICE: 4 PLACE DE LOUVAIN DR, F E E VANTOMME RESIDENT ASSOCIATE TEL.IF-07-06

Dear Mr. Baum:

Mr. Maloney has forwarded to me a copy of your letter of February 24 to Mrs. Halpert which contained your comments with respect to Mr. Biegel's letter of February 15 to the Internal Revenue Service. When we last spoke on the telephone, you asked for my thoughts in this connection, and I am happy to convey them to you at this time. For your convenience I have numbered my comments to conform to the numbers used in your letter of February 24.

- (1) In our conversations with the Internal Revenue Service, it was made clear to us that the gift from the corporation had to be an absolute one, and we understood, as you note, that you and Mrs. Halpert had agreed to this change. As you point out, this may mean that the corporation will lose the benefit of part of the value of the gift unless it is able to use such deductions over the following five years. However, we assumed that this factor was taken into consideration at the time the earlier decision was made.
- (2) As to Mrs. Halpert's gift, the actual letter to the Commissioner stated this in terms of a percentage each year rather than the reservation of a life estate (as it was in the draft of February 15) in order to give Mrs. Halpert the benefit of whatever deduction might be available in light of the Revenue Act of 1964. As a matter of fact, I believe our letter spoke of Mrs. Halpert's giving an undivided 10% interest in the entire group of paintings and other works of art rather than a 100% gift of 10% of the paintings each year, as you indicate in your letter. However, I don't believe that the form of the gift from Mrs. Halpert, or the fact that it may be more or less than an exact 10%, makes any essential difference. As a practical r it might be easier to do it the way you suggest so that either Mrs. Halpert or the Corcoran will have full and complete control over specific items at any one time.

rior to publishing information repyrting sales transaction searchers are responsible for obtaining written permiss om both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the date of sale.



36 BROAD STREET

**OSHKOSH** 



PHONE: 231-5050

WISCONSIN

2 March 1964

The Downtown Gallery, Inc. 32 East 51 Street New York 22, N. Y.

Attention: Edith Halpert, please!

Dear Mrs. Halpert:

This will confirm our telephone conversation of Saturday, February 29, in which it was agreed that I was to forward a check in the amount of \$170.00, which represents a 20% down payment on the Ben Shahn drawing I have purchased from you for \$850.00.

Each month here after (beginning with April 1) I shall send you a check for \$65.00 (such as I did when I bought my Marin) until the balance is paid in full.

Also, as I mentioned over the telephone, the account is not to be charged against the Baker Paper Company, but rather, as follows: Keith H. Baker

c/o Baker Paper Co. 36 Broad Street Oshkosh, Wisconsin

Will you please change your records accordingly?

Thank you!

khb:ms

Sincerely, Keith H. Baker

When in need of paper think of Baker

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissi from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sole.

# NEW YORK STATE COUNCIL ON THE ARTS

April 4, 1964

The Downtown Gallery 32 East 51st Street New York City

Gentlemen:

Enclosed please find a New York State Purchase Voucher in the amount of \$16.25 per your statement of March 15th which wasdirected to the Albright Knox Art Gallery in Buffalo.

If you will be good enough to sign the enclosed and return it to this office, we will be happy to process it for payment.

Sincerely yours,

Sally Gardner Office Manager

SG/encl.



CABLE: COOPAGENT

NEW YORK . HOLLYWOOD

## FRANK COOPER ASSOCIATES Agency, Inc.

April 1, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

#### Edith dear:

I'm sorry to miss the opening of your collection on April 2nd. It's Mother's last night in town, and I am contracted (yes, that's the word!) to take her to theatre.

You are very kind to ask me, and I do look forward to seeing the collection early next week.

Warmest regards - and all that sort of jazz (as we sporty theatre types say).

As ever,

Jay Wolf

JW/kf



25 SAGAMORE ROAD WORCESTER 5. MASS. PL 3-8183 PL 3-8184

March 20, 1964

Mr. John Marin The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mr. Marin:

To date we have had no definite sales from your gallery. However a local institution is contemplating the Shahn "Warsaw 1943".

We have had an inquiry for the Shahn "Hebrew Alphabet", and also, an inquiry for a smaller Shahn. Is the "Alphabet" available and if so, at what price? If a smaller Shahn is available, would you give the title, price and describe the subject matter.

Thank you for your participation and cooperation in our show.

We are enclosing a catalog of our exhibition for you to have.

Sincerely,

Snin Rayadas

LOUISE REYNDERS (Mrs. John F.)

Enc.

March 21, 1964

Mr. Jacob Schulman 38 North Main Street Gloversville. New York

Dear Jacks

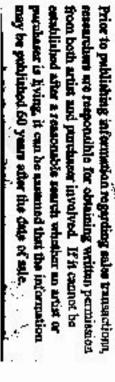
The attendance at the Rattner show has been most gratifying, with the most enthusiastic reception and a good many sales. The Rattners are delighted and of course we are also very pleased. However, I have had more and more work to do after hours and, in going through my folder, find that I cannot recall which Ottesen is to be sent to Richard Evans and home you don't mind my sending both of the paintings to you so that you can make your own decision. I am sorry for the confusion and trust it will not inconvenience you.

Incidentally, if you would prefer to hold the Syracuse University painting for a short period, I can increase the valuation as the paintings are being very well received and I decided to raise the price to \$100. framed.

I hope you had a very pleasant trip - and that I will see you soon again.

Sincerely yours,

EGH/tm





### THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLYD., SEVERLY HILLS, CALIFORNIA TEL. 272-2109

FRANK E. HURD Chairman of the Beard BRUCE 1. HOCHMAN President

JOSEPH GAER

Phreetor

March 30, 1964

Mrs. Edith G. Halpert The Downtown Gallery 32 E. 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

The Shahn photographs just arrived.

Thank you. As soon as they are used I

will return them to you.

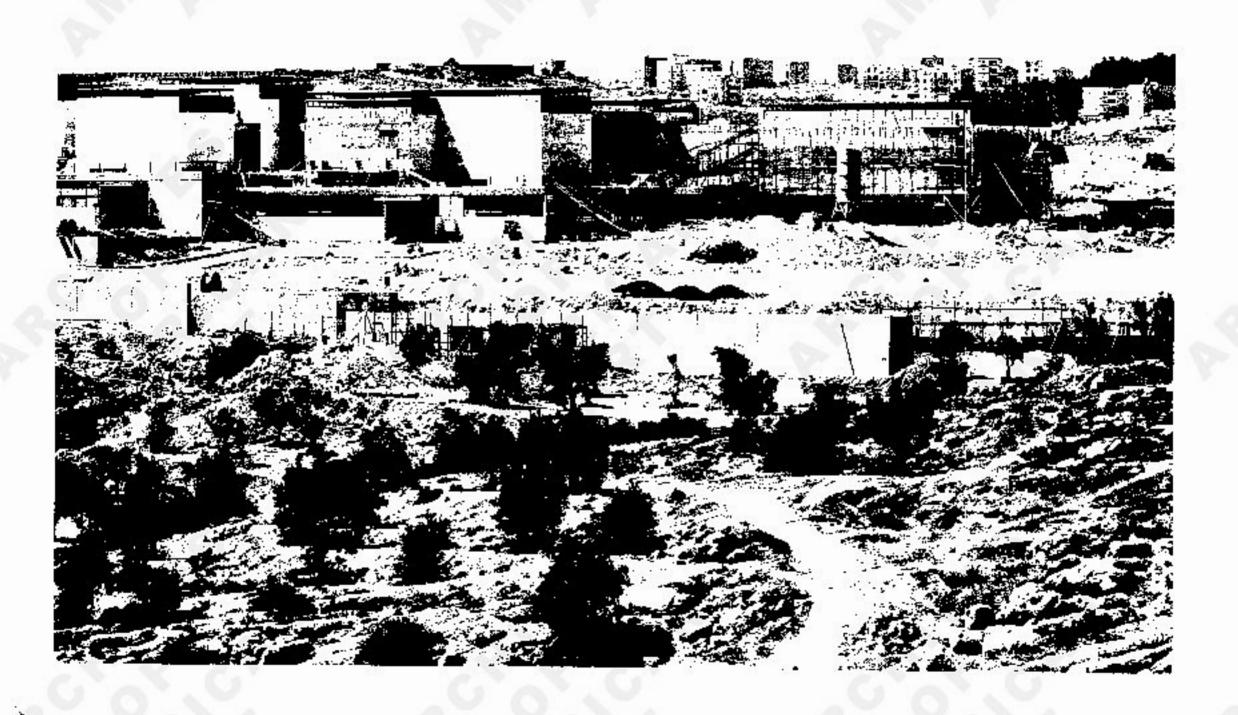
Sincerely,

Joseph

Gaer

JG:h

Contributions to JHF are Tex Deductible



ior to publishing information regarding sales transactions, seasobleding might permission; seasobles are caponable for obtaining written permission; in both ariset and purchaset involved. If it cannot be assisted whether an ariset or reheart is living, it can be assumed that the information ay be published 60 years after the date of sate.

# Prior to publishing attornation regarding saids translations, meanwhers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of rate.

### BAYLDR UNIVERSITY

TEXAS MEDICAL CENTER
HOUSTON, TEXAS

DEPARTMENT OF INTERNAL MEDICINE

March 27, 1964

Mrs. Edith Halpert The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your good letter of Marcy 21. I would greatly appreciate having any photographs with which you could supply me of paintings which you feel would be of interest to my audience. We might liberalize the price range a bit, since I am finding that there is little available in the \$500 range among the New York galleries to which I have written.

Very sincerely,

Marc Moldawer, M. D.

MM/1h

Prior to publishing information regarding sales transactions, resourchers are responsible for obtaining written permission from both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

information you might be able to give me-letters of might write on ether companies as might contact - as I am quite anxious to have something by her hul cannot affail an original.

Thank you in advance for your

(Mrs.) Nancy I. Canter

. . . . .

Jime and consideration.

0.

44

. c

John .



From The Desk Of;

Marvin Schulman

March 25 1964 244 No. CLARK DR # 203 BEVERLY HILLS, CALIF.

Dear Suis, I would be interested in the purchase of an original print by ben Shahn. I asked Felix Landan at his gallery if he still carried prints by Shahn and he said he no longer did and he suggested I write to you. Would you please send me information on what you have available the prices and who shipping Costa.

Sencerely Marvin E. Schuluras

### ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR

TELEPHONE MURBAY HILL 3-8510 - 71

NEW YORK 16. N. Y.

March 24th, 1964

Downtown Galleries 32 East 51st Street New York City New York

> The Brearley School - Weathervane RE:

Dear Edith: -

I spoke to the adjustor today who advised that they are going to send \$400. to the Brearley School. They in turn are to deliver the draft to you.

The salvage (Eagle Weathervane) will be picked up by the Company as mentioned to you last night.

Very truly yours,

ARTHUR R. FREEMAN

ARF/bps

March 31, 1964

Mr. William Button, Assistant Curator The Toledo Museum of Art Monroe Steet at Scottwood Avenue Toledo, Ohio

Dear Mr. Huttoni

I am writing to acknowledge return of the items which were still on consignment at the Toledo Museum. Invoices for those reported sold were mailed to you previously.

Everything checks off in our records with the exception of the silkscreen-theorem entitled MASK by Ben Shahn. The returns were carefully checked and we are certain that the latter was not included. I thought I should let you know.promptly - and hope to hear from you at your convenience.

Obviously the show was a success and I hope we will have the occasion to work together again in the near future.

Sincerely yours,

EGH/tm

nior to publishing information regarding sales transactions, resourchers are responsible for obtaining written permission om both artist and purchases involved. If it cannot be eachlished after a reasonable search whether an artist or archaeat is living, it can be assumed that the information by be published 60 years after the date of mic.

Artiste Village in Gorael



מדינת ישראל ISRAEL

קונסוליה כללית Consulate General

March 25, 1964

11 EAST 70TH STREET NEW YORK 21. NEW YORK TRAPALBAR 9-7600

Downtown Galleries 32 East 51st Street New York, N.Y.

### Gentlement

With warm appreciation for your kind response and singere gratitude for the loan of Mr. Rattner's paintings "Shekkina Amalek", "Rocce Del Capo Sea Storm" and "Farm Still Life", for the 10th Anniversary Exhibition of Ein Hod, the Artists' Village in Israel, we hereby return your works, expressing our apology for the unforeseen delay.

rours sincerely, Jacks

Yosef Yaakov Vice Consul March 21, 1964

Mr. Jay Wolf 26 East 63rd Street New York, New York 10021

Dear Jays

Many thanks for sending me the Cincinnati Enquirer clipping. Since I share your indignation, I have been collecting articles from various parts of the country and, as a matter of fact, received one from Andre Previn this morning, reporting an Art Department in a Denver store. The whole thing is becoming too revolting for words and to date I have been unsucquestful in interesting any publication. After all, newspapers and magasines - as I was advised by one writer - cannot attack advertisers and department stores provide such a source of revenue. If I could extend my working hours beyond 15 hours per day, I would publish a monthly panphlet, but I am slipping badly now and don't feel equipped to handle this additional burden. Isn't it extraordinary that no one cares to attack the "establishment". Perhaps in the quiet of Newtown this summer, I will get a bright idea.

Again, many thanks.

As ever.

EGH/tm

and by other realistic painters The Raphael Sogen and Hoppen But it is useless to speak of Dove, Weben, be Kooning, st without pourries. It is unpossible to show the none of non-objective promoting in the country. moreover one of the assets of the Curcinam ant SSrove is its connection with The museum. For this, also, representative. examples of a wide range of twentets century out one enewtial. Furthermore, I feel there is a great wherest in contrasporary

Prior to publishing information regarding sales transaction paperchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SUITE 810, KIRKEBY CENTER - 10889 WILSHIRE BOULEVARD LOS ANGELES, CALIFORNIA 90024

879-1160

4.

March 27, 1964

PONTY-FENMORE

Mr. John Marin, Jr. The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mr. Marin:

Enclosed is my check for \$125.00 to cover charges for "Mask 1959" by Ben Shahn. Would you please pack it and send it to me at the above address.

If you should locate a water color or other picture done by John Marin, Sr. which is priced within my price range, please let me know.

Cordially

xwell I Tenmore

MJF: jr

Dr. H. B. Freeman 2500 Bathurst Street, Apt. 702 Teronto, Ontario, Canada

Dear Hersch!

The Gallery is closed today (I am indulging myself this season by reducing my problems to the five-day week. This gives we am opportunity to clean up the accumulated work and to free me from my evening toil.) And so I am at my dictating machine today with your letter, which arrived a few mements ago, right before me at the noment.

The plotures you selected were picked up by the shipper and no doubt are on their way now. I could not remember exactly when you were returning from your vacation, but decided last week that they might just as well be peaked - right after the Boigens passed on your selection.

I am sure that with the receipt of the three paintings you will decide to keep them and struggle through a longer period to make the payments. After all, the supply is running low and I would hate to see you lose out on this great example of Weber's work. The family is not hard up and can wait for the final payment and, as I am still eating, I can also, Pull a few more beeth per week and take advantage of the current prices. When we move to our new quarters, we will have to increase the figures considerably as the overhead will shoot up extensively.

I hope you had a monderful vecation and came home with what is called "the man with the Plorida tan". My very best regards.

Sincerely yours,

BOH/tm

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or orchaser is living, it can be assumed that the information sy be published 60 years after the data of sale.

### THE CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO 44108 CABLE ADDRESS, MUSART CLEVELAND SHERMAN E, LEE, DIRECTOR TELEPHONE, GARFIELD 1-7340

March 25, 1964

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York 10022

Dear Mrs. Halpert:

Dr. Lee has given me your letter of March 21 concerning the Dove. I am terribly sorry that we are so late returning it but my understanding was that there was no hurry and since it was painted on glass, it was necessary to hand-carry. I had intended to bring it back last month when I made a quick trip to New York, but it was impossible to carry it on the plane with me since I had other things to return as well. It is in my office at this moment, fully packed, and the next time one of us comes to New York by train we will bring it unless you think it would be safe to ship it. I will do whatever you think best.

I am looking forward to seeing you around the middle of April.

Sincerely yours,

Edward B. Henning

Curator of Contemporary Art

ebh:aw

# HARRY L. BRADLEY 136 WEST GREENFIELD AVENUE MILWAUKEE 4. WISCONSIN

March 27, 1964

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

It is the case that Mrs. Harry Lynde Bradley contributed the following paintings by gift to the Milwaukee Art Center in December, 1961:

Artist	<u>Title</u>	Value 12/9/	<u>′61</u>	<u>Ins. Value</u> 10/59
Stuart Davis	"The Outside"	\$3,000.00	18414	\$2,000.00
Stuart Davis	"Study for	4500		0
or increase	Pochade #3"	2,800.00	16×1×	2,400.00

For income tax purposes these paintings were valued on the above valuations submitted by you on December 9, 1961.

The question of the value of the paintings is now being considered by Internal Revenue Service, and they are requesting further substantiation as to values employed, which values are above stated.

Specifically, Internal Revenue points to the values of these paintings in the fall of 1959 which we received from you for insurance purposes.

Mrs. Bradley would very much appreciate your providing your opinion concerning the valuation of the paintings on the date of the gift, as well as any information you might supply as to the reason for the increase in values between the insurance appraisal date, and the date that the value for gift purposes was supplied. Any other information on this particular question that you consider of merit in resolving the issue would be appreciated.

Secretary to Mr. Bradley

I.Braeger

March 19, 1964

Mrs. Monique Knowlton 132 East 72nd Street New York, New York 10021

Dear Mrs. Knowlton:

The painting by Zorach entitled SPRING, 1913, has just been returned after the exhibition tour and is now in the artist's possession.

If you are still interested, I will ascertain whether he will release it for sale and will let you know accordingly. May I hear from you? It will be nice to see you again.

Sincerely yours,

EGH/tm



### GINN AND COMPANY • STATLER BUILDING • BOSTON 17

March 26, 1964

Mr. Charles Sheeler C/O Miss Edith Halpert The Dow stown Gallery 32 East 51st Street New York, N.Y.

Dear Mr. Sheeler.

We would very much like to reproduce your painting, Golden Gate, in our forthcoming text, American Literature. The painting will not be used to illustrate any work of literature, but will stand on its own as a work of art, as an example of the work of an important artist of the twentieth century.

The Metropolitan Museum of Art is willing to loan us a transparency of the work, if we have your permission to use it. I hope that you will allow us to reproduce this painting.

Sincerely yours,

Jean Mc Donald Art Editor

### Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

27 March 1964

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

The day that I received your note I also got the announcement for the opening of your show at the Museum of Early American Folk Art. I wish that I might attend the private showing, but I can't. I hope that I will be able to see these beautiful things again sometime during the week of the 12th.

I would like to have the Wolfersbergers and your suggestions for other watercolors of equal quality for the Smithsonian show. When you have a moment, I hope you will send photographs and complete the loan forms for your candidates. Since my record for doing all the things I would like to do in New York is so poor I will only say that I would love to see you on the 13th and will call you if it becomes possible to do so.

I am so pleased that you will loan to this worthwhile endeavor; I would like to have the show be as representative of as many collections of folk art as possible - kind of a cooperative project.

Best.

1

sier to publishing information regarding sales transactions, meanwhers are responsible for obtaining written permission rom both artist and purchaser iswalved. If it cannot be stabilized after a reasonable search whether an artist or archeser is living, it can be assumed that the information sy be published 60 years after the date of sole.

Warran 21, 1964

Mr. Sem Olkinstsky, Director Museum of Art University of Oklahoma Norman, Oklahoma

Dear Mr. Olkinstaky:

Thank you for sending us the catalog of the Young Talent exhibition.

I was so impressed with the contents that I decided to write to you accordingly. Frankly, the quality of the works reproduced is remarkable for youngsters and compares favorably with much of the new work seen in the many galleries today.

I wish there were some way to publicise this exhibition on a national basis. May don't you communicate with one of the important magnaines (except art) like LIFE, LOCK, TDE, etc. ?

Sincerely yours,

BGH/tm

April 4, 1964

Mr. Marvin E. Schulman 204 North Clark Drive, #203 Beverly Hills, California

Dear Mr. Schulment

Thank you for your letter.

Below you will find a list of the Shahn prints which are still available. In some instances, the edition is almost exhausted and I would therefore suggest that you communicate with us sapuidly — or if you are planning to be in San Francisco in the very near future, you will find a small supply — one each — at Gump's Art Gallery, which purchased a considerable group about a month ago.

The prices are listed below. As the prints are unfressed and unmatted, the shipping charges are relatively slight via Railway Express, not exceeding \$4.

Please let me know your wishes in the matter.

Sincerely yours,

### EGH/tm

Profile (Sepim) 1952	\$60.
Mine Building 1956	225.
Supermarket 1957	175.
The Scientist 1958	65.
Lute & Molecules (Color) 1959	225.
Algerian Nemory 1959	50.
Mask 1999	125.
Pleiades 1999	150.
The Poet 1960	100.
Decalogue 1961	275.
Maximus 1963	325.
Warsaw 1943/ come. 1963	125.

# THE WADDINGTON GALLERIES

2 CORK STREET, LONDON W1 . Telephone REGent 1719

Slat March, 1964

The Bowstown Gellery, 32 East 51 Street, New York 22, N.Y.

### 10 paintings by John Marin (unframed) being returned to consignor.

1.	Weekswites Sequence 1903	\$3000.00
2.	Composition, Cape Split, Maine 1983	8000.00
3.	Movement in Red, Blue and Unber 1960	8000.00
4.	New York Series - From Weehankes Heights 1950	9600.00
5.	On the Road to Addison, Maine 1846	7200.00
6.	Related to Hurricane 1944	8000.00
7.	Gray Sea 1938	6800.00
8.	Study - New York 1934	9600.00
9.	The Beack, Small Point Harbor, Casco Bay, Maine	7600.00
10	Movement in Brown with Sun 1938	7200.00
		\$ 75000.00

Preight forward

Case marks: Wi/DG/New York

rior to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or irrhaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1964

Mr. George Young Kimmel and Young Inc. 502 South Carfield Avenue Albanhea, California

Dear Mr. Young!

In reply to your letter, I regret that, of all the artists you listed, we represent only Ben Shahm.

As he devotes himself to the graphic media, we have an excellent cross-section of drawings, the majority in ink. The prices depend, of course, on the period and the sise, ranging from \$250, for a drawing in the approximate dimensions of 7x5" to \$3000, for the larger examples, approximately 30x24". If you will give me some idea of your budget for drawings, I will send you several photographs in that range. I look forward to hearing from you.

Sincerely yours,

EOH/tm

. . . .

אומו ל.מ. קנרי אולים ל. הייפנט ל. הייפנט ל. הייפנט ל. ל.מ. ל.מ.לים במולים במו

כית הנבות הלאומי בעלאל THE BEZALEL JEWICH NATIONAL MUSEUM נרושלים מ.ד. 898 מ.ס.ק באנומות

JUNE 1963

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### THEODORE LYMAN WRIGHT ART CENTER

to College . Beloit, Wisconsin . EMerson 5-8991

April 3, 1964

Mrs. Edith Halpert 32 East 51st New York, N.Y.

Dear Mrs. Halpert:

This is a note to let you know that after all these years, I am finally getting to New York for a crack at the Galleries April 13-17. I hope that despite this warning, you will be there and that I'll have the opportunity of seeing you again.

With best wishes.

Sincerely.

Joseph Ishikawa,

Director

the sombility of coming here for a lockure?

Prior to proluting substruction regarding saids transactions, researchers are responsible for obtaining written permission join both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is giving, it can be assumed that the information may be exhibited 60 years after the date of sale.

March 21, 1964

Mrs. Lawrence K. Miller Shaker Community Inc. Hancock, Massachusette

Dear Mrs. Millers

After the very pleasant conversation at the Callery, I consulted several people and of course discussed the matter at length with Mr. and Mrs. Charles Sheeler, We finally arrived at a price for the entire collection, which of course cannot be duplicated. The sheelers agree with me that Hancock is the natural habitat and, although they had expected to receive a good deal more, are willing to accept \$10,000. for the entire group, with the payment divided into two installments, one during 1964 and the other during 1965, to help you with your money-reising problem. One dealer was willing to purchase the collection with the idea of selling individually the items. We all agreed that that would be truly whoked and therefore I decided to write to you with the hope that Hancock will be its permanent home.

Do let me hear from you. My very best regards.

Sincerely yours,

EGH/tm

# · baker paper company •

SE BROAD STREET

**OSHKOSH** 



PHONE: 231-5080

WISCONSIN

3 April 1964...

The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Gentlemen:

I am enclosing my check in the amount of \$65.00, which is the amount I agreed to pay each month on the Shahn drawing.

This leaves a balance due on my account of \$615.00 according to my figures.

Thank you!

khb:ms

Sincerely, Balan Keith H. Baker

P. S. I am wondering if you will be having the Shahn drawings from the new book, "November Twenty Six Nineteen Hundred Sixty Three" by Wendell Berry?

March 11, 1964

Mr. Edward W. Lipowicz, Gurator Canajoharie Library and Art Gallery Canajoharie, New York

Dear Mr. Lipowies:

Thank you for your letter.

As soon as I can obtain the necessary prints from our photographer, I will be glad to send a small cross-section including the work of Davis, Marin, Shahn and Spencer. Unfortunately, we have nothing available at the moment by Charles Sheeler or by Georgia O'Keeffe - and we do not represent Enaths, Feininger or Jackson. I don't know who handles the latter, but you will find Enaths at the Rosenberg Gallery and Feininger at the Willard Gallery, who I'm sure will be glad to cooperate with you.

Sincerely yours.

Davis

Davis

Twilight in Turkey 1961 \$4500,000 L

Londscape With Dryton Sails 1931-32 5500, 
Hightstown Turn Off 1960 2000. Yroo Cassin

Shalm

Sonate Hearing - Lafette, Thomas 1937 leup. 3750

Confrontation 1964 Drawing 3750

Heron of Calvany 1962 W.C. Grandle 2500 V

Spender

Gas House Pistuit 1932 Oil 5000, 5550

Blind Batarust Dr. 1961

**April 4, 1964** 

Judge Willard L. Midenick 155 East 38th Street New York, New York 10015

Dear Will!

I am terribly emberrassed about the Nicholas Snow situation. Unfortunately, I was so tied up during that short period, was out of the Gallery a good part of the time, that I could not follow through. Eurthermore, I discovered subsequently that Betty Chamberlain was involved with the "Artists Loft" strike and was unavailable under the circumstances, but promised to help after April 9th.

The suggestion, therefore, is that Nicholas Snow send her a few photographs and slides, which will serve the purpose without a personal visit from the artist. She is well accustomed to handling the situation in this manner and, I am sure, will give me a report, which I in turn can send on to you.

Frankly, the current New York market in the gallery field is not a sympathetic one for Snow's type of painting and I think that he would do better by remaining in Detroit and working through one of the several local galleries until the expected change takes place in the art world and the accent on the "all out" abstraction diminishes to some degree. Naturally, I will not express my personal reaction to Betty Chamberlain who, with her overall familiarity of the field, may have some ideas.

Would you like to join me fonday afternoon, April 13th at the preview party of recent acquisitions to be held at The Whitney Museum and later for a quiet dinner. The party is from 5:30 to 7, but we don't have to be there until 6 or somewhat later. I wouldhove to see you-all.

Fondly,

Of course, to the extent that Mrs. Halpert does not complete the gift program during her lifetime, she can and should provide in her will for the balance to be given to the Corcoran at her death.

- (3) I am enclosing a photocopy of Mrs. Halpert's letter to Mr. Rogovin of November 6, 1963 in which she sets forth the figures mentioned. The list of items to be donated to the Corcoran by the Gallery which was submitted with our letter to the Commissioner contained only a few changes made by Mrs. Halpert which we understood did not require any essential change in the figures previously submitted. Accordingly we continue to use them.
- (4) It was our understanding that this statement that the fair market value of items given bears the same relationship to the total fair market value as the cost of the items given bears to total cost, had previously been made to the Internal Revenue Service. Therefore its inclusion in our letter was a repetition.
- (5) I am enclosing a copy of the Commissioner's letter of January 15, 1964 for your information.
- (6) Paragraphs 3 and 4 of Mr. Biegel's letter of February 24 to the Internal Revenue Service are largely repetitive of Mrs. Halpert's letter to Mr. Rogovin of November 6, 1963.
- (7) I agree, of course, that the agreement of gift previously worked out with the Corcoran will have to be modified to incorporate the revised situation.
- better, had time permitted, to have worked out completely revised agreements between the parties and to have submitted such agreements to the Internal Revenue Service. As you know, however, this was impossible. Circumstances were such that a complete revision of the deeds of gift acceptable in all details to all parties simply could not be prepared. At the same time, however, the record of the entire case is such that the Service is aware of the type of gifts that are to be made and the conditions under which they are to be given. The course of action you suggest certainly would have been preferable, but failing that I do not think that the rulings, if and when they are issued, stand any serious chance of being uhallenged successfully

March 31, 1964

Things Of West 107th Street New York, New York 10025

Dear Mr. Jarrett:

Open receipt of your letter, we ordered a print of the Ben Shahn drawing of WILLIAM CARLOS WILLIAMS. As soon as the photographer delivers the print, I will sail it to you.

The gradit should read "Private Collection. Photograph courtesy of The Dountown College".

Incidentally, would you be good enough to send three copies of the issue containing the reproduction so that we may send one to the artist, to the collector, and have the third copy for our records. I wish you great success with your new project.

PAU /Am

Anderely yours.

Prior to publishing attermition regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reaconable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

## GEORGE PEABODY COLLEGE for TEACHERS

Divisions: The Graduate School. The College The Peabody Demonstration School, Survey and Field Services

NASHVILLE 5, TENNESSEE

AFA)

March 23, 1964

The American Folk Art Gallery 32 E. 51st Street Attention: Miss Edith G. Halpert New York, New York

Dear Miss Halpert:

Our Museum Acquisition Board has scheduled a meeting the first week in May and they have asked me to gather photographs of objects for possible purchase in the \$300 to \$1000 price range.

We are interested in paintings and relatively small sculptures of high museum quality. We wonder if you would be interested in submitting photographs of your 18th and 19th century sculpture and/or paintings for consideration by this group.

We are currently engaged in building a representative collection of all periods, and making purchases semi-annually. Of course we are also interested in having possible donations referred to us.

Sincerely,

A. L. Freundlich

Chairman of the Arts

ALF 1cgn

weakthers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or writness is living, it can be assumed that the information who making it can be assumed that the information

March 21, 1964

Mrs. Richard Black, Director Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Mary:

A few days before your letter arrived, I committed myself to a large exhibition of my private collection which of course included THE ROYAL PRALMEST and CHARLESTOWN PRISON. The show will be held at the Museum of Barly American Felk Art, where it will open during the first week of April and will continue through September. However, I arranged to have these two paintings returned so that I could hang them in Newtonn during July and August as I can't bear the idea of being without them while I am there. In any event, I certainly would not went them to travel for a year as they are so much part of my summer living. I could withdraw the Wolfersbergers and Lend them to the Smithmonian Traveling Schibition Service and, if you trust my judgment, will be glad to add several other entercolors of equal quality. Since there is sufficient time, I will send you a few photographs for your consideration.

Sincerely years,

mon/te

# Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whather an artist or purchaser is living, it can be assumed that the information of the the date of sale.

THINGS

308 West 107th Street New York, N. Y. 10025

March 24, 1964

Mrs. Halpert The Downtown Gallery 32 East 51st Street New York City

Dear Mrs. Halpert:

I enjoyed talking to you Tuesday and I certainly appreciate your helpful and cooperative attitude. This letter is the "formal request" for permission to reproduce the Ben Shahn drawing of William Carlos Williams that we spoke of.

THINGS is a new magazine of poetry, fiction, art work and prose comment. The editors, Messrs. Ronald P. Schreiber, Carl Broege and I, take the position that the most vital tradition in American literature is the one that springs from the work and inspiration of William Carlos Williams. Some of the writers whose work will appear in the first issue of THINGS are Denise Levertov, Babette Deutsch, John Unterecker, Norman Porter, Jacob Leed, Phyllis Rose and Mimi Goldberg. Our basic orientation is toward poetry; more than half of the magazine will be devoted to poems. There will also be short stories, plays and essays, however. Our art work is presently limited to a few illustrations and magazine design.

The first issue of THINGS will be printed in May, 1964, and distributed to the public shortly thereafter. THINGS is published by the editors and financed by subscriptions and donations. The magazine is not connected with any school, university or public agency.

As you can readily see, Ben Shahn's wash drawing of Williams will be a wonderful addition to a magazine with our origins. On behalf of THINGS, I request permission to reproduce Ben Shahn's drawing of Dr. Williams in the first issue of the magazine. All requisite credits will, of course, be given. I understand that there is a charge of \$25.00, payable to the Downtown Gallery.

Thank you again for taking time to talk to me, and for all your help. Looking forward to hearing from you, I am,

Sincerely yours,

inelland,

פוסו ד.מ. קנכר PHOTOR, M. 800. der קנכר דתי אוליפנט 5, Olifant St. 5 ידושלים - מל חוד או JERUSALEM - Tabi א חוד או Tel. 32631 לם בשקום - אמקאפילמש במאור -: Cables: - אמקאפילמש

בדת הנכות הלמומי משלאל THE BEZALER POWERS NATIONAL MUSEUM ירושלים ת. ר. פנב .מ.ס.ק ומבוגצשים

April 4, 1964

Mr. A. Edward Masters 630 Fifth Avenue New York, New York 10020

Dear Mr. Mesters:

As you will note, the check to Mrs. F. F. Emert is dated March 26th. However, the representatives of the Weber estate were highly indignant and refused to repurchase a painting for which they had been paid impediately after we received the check from Mr. Carleton. You must realize that such a transaction is anumal in the field of contemporary art, particularly where the Gallery acts as agent for the artist or the estate. Furthermore, the Weber was acquired in exchange for a painting by Ben Shahn and this too was an embarrassing situation for us, but Shahn was more amonable.

Consequently, we are now obliged to make the purchase of the Weber directly and will have to hold it for quite a period as we never compete with an artist or an estate which has work available for sale. Frankly, I am sending you the check reluctantly as the proceedings are quite unusual and I trust that you will understand the delay if sending the check.

Would you be good enough to send us an acknowledgment.

Sincerely yours,

BOH/to

ART DEALERS ASSOCIATION OF AMERICA INC. 575 Madison Avenue New York 22, N. Y.

PLEASE TAKE NOTICE that a Regular Meeting of the members of the Association will be held at the Kraushaar Galleries, 1055 Madison Avenue, New York, New York, on Friday, April 10, 1964, at 5:00 p.m., for the consideration of any and all business which may come before the meeting.

Dated: April 1, 1964

Alexandre P. Rosenberg President

Prior to publishing information regarding rules transaction respectations are responsible for obtaining written permissi from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the data of sale.

## RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G, LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE NEW YORK, N.Y. 10022 PLAZA 8-2700

March 30, 1964

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Dear Edith:

I spoke to Mr. Skilling on Friday and today received the enclosed letter dated March 27, 1964. He stated, as you did in our last telephone conversation, that you advised that unless the ruling issues by April 1st, you would no longer consider making the gift. In view of this, it is obviously impossible at this time to pursue any of the suggested changes which I had mentioned in my letter to you of February 24th.

I cannot say that the changes which I suggested were essential in order that the ruling would protect you. It may well be, as Mr. Skilling indicates, that the ruling will afford protection. However, I would have very much preferred the changes I suggested in order to eliminate any risk that when the agent examines the transaction, he may question whether the ruling fully covers all questions.

Sincerely,

FB/ias

researchers are responsible for obtaining writen parmission from both artist and prorchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D.C.

OFFICE OF THE PRESIDENT

March 24th, 1 9 6 4

Mrs. Edith Gregor Halpert, The Downtown Gallery, 32 East 51st Street, New York 22, N. Y.

Dear Mrs. Halpert:

Upon my return to the office today from a short trip to California I received, through Bill Williams, a copy of your letter to him of March 14th and a copy of his reply of March 18th; also a copy of letter of March 19th sent to the Commissioner by Mr. Skilling of Lee, Toomey & Kent.

At lunch today Dave Finley told me of his conversation with you over the telephone and I hasten to add my second to both Bill's letter and Dave's statement on the telephone. Please do not get discouraged. The questions involved in your case are highly technical and there are hundreds of similar cases before the Department that may be affected by any ruling that they issue. Under such circumstances it is the practice in the Department to have these questions passed on by maybe a dozen different individuals in the various sub-divisions of the Internal Revenue, and this is time consuming, and I know most annoying to the persons involved.

I hope that we get a prompt answer. I feel right now that we are in a better position than we have been since the first indication of your generosity.

With kindest regards,

Sincerely yours,

President.

GEH/rm

## QUADRUM 16

## semmaire

G. Card The Object of Art

R. de Solier Couvres récentes de R. Miller

R. Cirlot M. Cuixart

de la Motte Cy Twently

A. Boumons G. Irwin

Clissant Soulphares de Matta

S.L.T. Herens Councit faire un collage

E. Triar Kriske

U.Apollouis Bormaio

C. Bibaly-Moria Stupies

Fédit Gounches de Kupka

P. Restany Les typogrames de Ballegarde

Starwinsky Testus

Sommentation Devaing, Dapuin, Ikada, Leblane, Marinel, S. Michelson,

Res'tes and

Le menveeu Whitney Museum à New York

Expositions

Livres

Traductions et résusés

cor to providing antermation registing written permission searchers are responsible for obtaining written permission can both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or urchases is living, it can be provided that the information ary be published 60 years after the date of rale.

W. S. Budworth & Son 12h West 52nd Street New York, New York

Gentlemen:

We are shipping to you today via Boston Truck Company two cames containing six items, see attached receipt, to be unpacked and delivered to:

> The Downtown Gallery 32 East Slat Street New York City

> > Att. Mrs. Edith C. Halpert Tel. Plaza 3-3707

we would be most appreciative if this shipment could be delivered to the Downtown Osliery as soon as possible, billing us for the cost involved.

You may expect further shipments early in April for distribution in New York City, but we will advise you when to expect them.

Sincerely yours,

Bartlett H. Mayes, år. Director

ane.

escarcture are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a researchle search whether an artist or suchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Harch 21, 1964

Broy Hill Furniture Factories 215 Oak Street Leneir, North Carolina

Attentions Mr. Lee Boddie

Dear Sirt

On February 20th, a painting by an anonymous artist entitled MOTHER AND CHILD was forwarded to Furniture Transport in Long Island City for shipment to North Carolina. It was selected by Mr. Michael Landers.

I find that we have no receipt from your firm for this painting and I am somewhat disturbed about the matter, Will you therefore please send me an acknowledgment by return mail and advise me as to the approximate date when we may expect the return of this painting. Thank you for your courtesy.

Sincerely yours,

BOH/to

rior to publishing information regarding sales transactions, seemahers are responsible for obtaining written permission ross both artist and purchaser involved. If it cannot be subtished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information as the published 60 years after the data of sale.

April 3, 1964

Mrs. Norman Matthews 43 Atherstone Read Searedale, New York

Dear Hrs. Natthews:

ings called today and decided to acquire the entire group. In checking our records, I find that we had included PLEL. ADES, 1959 (one of the group referred to above) in our consignment to Channel 13. I don't know the exact date of return via Art Cart, but an writing immediately to advice you that this painting must be removed from sale in order to carry out our original arrangement with the massum.

I tried to reach you by phone today, wassessefully, and would appreciate getting a confirmation regarding the outtents of my letter.

Many thanks for your cooperation. I hope your show will be a great success.

Sincerely yours,

BOH/tm

Mrs. Neil Rosenstein 3 Beechwood Road East Hills, Long Island, New York

march 28, 1964

Just East,

needless to say, we are sincerely sorry that it became recessary for us To delay payment this long. This was never articipated at the time of furchess. He, too, have found the entere netter equally emborassing, and are relieved that it finally is encluded.

Prior to publishing information regarding sales transactions, respectives are responsible for obtaining written permission. From both artist and purchases involved. If it connect to established after a researchase search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Galley New York, N. Y.

Gentlemen:

Would you be able to help me by telling me what the approximate value and where I could sell the painting which I will explain below.

A painting on mahogany panel, 27 x 33½ upright, and framed in antique silver frame, is an original by the French Artist Gustave Barrier. It is entitled "Orfevreries et Roses", (Silver Vases with Roses). I was exhibited in the Salon in paris in 1928, where it was awarded the Medal Anterieurement.

Thanking you for your help,

I am

Cordially,

Jean lo Rossi

ior to publishing information repyrling sales transactions, spartchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be dablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Sear Solth: tainer the information regard-ug my Horace Properto be able to express my greatitude to you verbally, but unfortunately of the telephone you at an inopportune moment-for you. But 9 do mant dan to prion appreciated your temd consoderation. Dincerely. breph (letters) march 21 st

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Potent h. y tilling

March 31, 1964

Mr. A. L. Freundlich Chairman of the Arts George [Perbody College for Teachers Nashville 5, Tennessee

Dear Mr. Froundlich:

Under separate cover I am sending you a few photographs of paintings, drawings and sculpture in the price range you stipulated.

You will find the pertinent information on the reverse side of each photograph. The prices are listed below.

If you are also interested in contemporary art, we can send additional photographs, including several younger artists whose prices will be in the stipulated range. Please let me know about the latter.

Sincerely yours,

EOH/tm

1. The Kanger 1954 Daawing 250.

2. Incombod Vinyon 1946 " 250.

4. Witness 1953 " 275.

5. Institutional Longactive 1951" 250.

March 24, 1964

Dr. G. Stuart Hodge, Director Flint Institute of Arts 1120 East Mearsley Street Flint 4, Michigan

Dear Dr. Hodge:

It occurs to so that we may not have mentioned at the time of your consignment that the Kuniyoshi MY FATE IN YOUR HAND had been sold and should be marked N.F.S.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Helpert



March 25, 1964

Mr. George Montgomery Museum of Early American Folk Arts 49 West 53rd Street New York 19, N. Y.

Dear George:

I just received your announcement of "an exhibition of paintings and sculpture loaned from the collection of Mrs. Edith Gregor Halpert, Appil 3 through the summer" and I was rather upset to hear of this as you had given Hilton Kramer for our preview of museums (just out in our April issue) information and illustration on the Folk Sculpture show scheduled for the time of the Fair. This exhibition, as you gave it to us, was "about fifty pieces -- carvings, constructions, painted sculptures, from private and public collections as well as the museum's own holdings, are included." The group of Whirligigs from the Martinson collection was specifically mentioned but no mention of anything from Edith Halpert's collection. Undoubtedly the plan to feature or include the paintings from Mrs. Halper's private collection come after your sending us your material, but we could have included mention of this up to the last moment on press had we been informed.

This is too bad from the point of view of our readers, especially as we featured your museum on the opening pages of our Fair feature, but it is especially embaseasing to us from the point of view of Edith Halpert, who has always been warmly interested in the magazine and we would very much have liked to have the opportunity to do a feature page on her provate collection on this occasion. I tried to call you about this but couldn't get you on the phone.

I do think the Halpert collection will be a most interesting display during the Fair and will certainly be in to see the show.

Cordially yours,

Jean Lipman, Editor

cc: Edith Gregor Halpert

this interesting idea and I am most grateful to you for suggesting it. I look forward to hearing from you further about it at your convenience.

All best wishes.

Strongely yours,

Francis S. Mason Cultural Affairs Officer Mr. M. B. Kaplensky \$4 Old Park Road Toronto 19, Ontario, Canada

Dear Kipt

The strudel was a divine surprise and although my reply to late, my appreciation is tramendous. You were a doll to sweeten we up and change my mood.

Believe it or not, your letter was brought up to my apartment (The Callery is closed on Mondays.) just as I was dictating to you, so now I can add the information you request. The Rattner portfolio is certainly an excellent buy and I would encourage you to get it. I don't know what the other books are, but I can tell you that the University of Illinois organises the outstanding annual exhibition of American art and publishes an excellent catalog of practically every work reproduced together with an excellent foreword. Go ahead and squander your bardwarned money. This is really worthwhile.

My affectionate regards to Macie and you.

Sincerely yours,

BOH/te

March 21, 1964

Mr. Oddmind Vigtel
Head of the Miseum
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Vigi

I am very curious as to whether or not a decision had been made in connection with the Marin painting. My follow-up folder is bulging and I am trying to do a big clean-up job at the moment. Thus the letter. Won't you please let me know at your convenience.

We are still fussing with the Halmert Collection. I thought you would be interested that the Corcoran has finally engaged a lawyer who is a tax expert to expedite the matter, as I presented my ultimatum with a dead-line of April lat.

What's new with you? Do write soon. My very best regards.

Sincerely yours,

TOH/tm

CHARLOTTE WILLARD

340 EAST SARD STREET NEW YORK 2

march 20,1964

Dear Earth

formy to have held this
setime - Had a marrians
where you are getting settled.

How would Heurs day
evening for Denier at
my place be? I'll
phone you to very
Southerday
Southerday

y be published 60 years after the date of sale. that the information des transactions, titten permission th part of



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3226 Woodley Road, N. W. Washington 8, D. C.

12 with 28 5

Dear Editt,

This winter I have

beare a mamber of a document committee that takes groups around the Corcoran, Tuesdays, we have bad four groups of twenty-five students each from elementary and high schools, we have me historical and four great one